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HOME MISSION HANDICRAFT

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Ideas for Work and Play
in Mission Bands and
Junior Societies

Beard, Lina.

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BY

Lina and Adelia B. Beard

New York
Charles Scribner's Sons
1908

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FUN WITH NOTHING BUT CLOTHES-PINS.

Early Settler's Block-House



If you will look carefully at the photograph (Fig. 1)—though house and people are merely clothes-pins—you can gain quite a realizing sense of scenes in the early history of the United States when trouble with Indians caused real people to flock to their real block-houses.

Gather up a lot of common clothes-pins and I will tell you how to build a clothes-pin block-house and turn clothes-pins into early



Fig. 1.—The Clothes-pin pioneers and their block-house.

2 *Fun with Nothing but Clothes-Pins*

settlers, for all the world like the picture. You can have as many men and women as there are clothes-pins left after building the block-house, and they will stand erect and firm and may be moved about as you please.

Start the house foundation with two clothes-pins laid down



Fig. 2.—The block-house foundation,



Fig. 3.—To make longer "logs."

parallel and sufficiently far apart for two more clothes-pins to bridge over the intervening space. Be sure to place the clothes-pins so that they rest on the open edge of the prongs and lie steady, for the round edge is apt to roll and slide.

Lay the second two pieces across with their ends on the first two pins (Fig. 2). Build up the lower part of the house in this way, eight layers high.

For the upper part of the house you will need longer "logs."

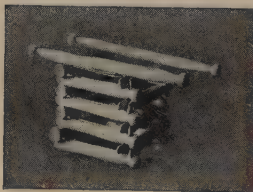


Fig. 4.—The lower story done.

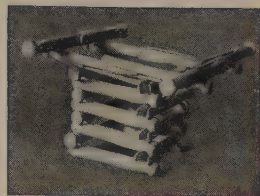


Fig. 5.—Laying the bigger "logs."

Make them by running the prongs of two clothes-pins together, fitting one prong of one in between the two prongs of the other (Fig. 3).

Cross the top of the lower part of the house with two of the long logs so adjusted that they extend out from the house on each side an equal distance (Fig. 4).

The next two long logs must be built on at the same time, as the weight of only one on the end of the first long logs would cause them to tip. Hold a long log in each hand and carefully lay the two simultaneously across the ends of the first two long logs (Fig. 5). Then over these last two build on two more also simultaneously (Fig. 6). After these are settled in place the rest is easy, for all you have to do is to build up the second story in log-cabin style, as you did the first story, only using

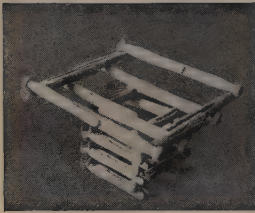


Fig. 6.—The upper part begun.

long logs instead of short ones.

When the upper part is twelve layers high, counting the first two long logs, make a newspaper roof. Cut a square of paper measuring about eleven inches each way, fold the square diagonally across the centre from corner to corner, crease, unfold, and again crease it from the remaining corners, making another diagonal line across the centre, running in opposite direction, unfold and make a plait three-quarters of an inch wide on the centre of each of the four sides of the square. Taper the four plaits off into mere points toward the centre of the square roof and run a pin in each plait at the wide edge to hold it in place. The plaits will cause the roof to rise to a point at the centre just as real roofs were formerly built on real block-houses.

Try the roof on top of the house; then take it off and trim the edges evenly; again adjust the roof and fasten it on the house with paste.

If the clothes-pins are not needed in the laundry you might cover

a pastry-board with green Canton flannel, fleecy side out, for grass. Erect the house on the board, gluing the logs together as you build, and gluing the foundation to the board; then the miniature block-house could be a permanent one.

Begin dressing the "early settlers" by making hats for the men. For the hat-crown roll a small square of black tissue paper into a cornucopia to fit the head of your wooden clothes-pin, paste the edges together, then cut off the corner which hangs down below to make the cornucopia even at the bottom (Fig. 7). Paste the hat-crown on the clothes-pin head, tilting the crown back a trifle (Fig. 8), then cut a disc of the black paper for the hat-brim, slash it across the centre into four points (Fig. 10), but only just far enough to make the opening fit over the hat-crown (Fig. 9).



Fig. 7.—The settler's hat started. Fig. 8.—The hat-crown on, and the trousers begun. Fig. 9.—The hat finished and the knee trousers pushed into shape. Fig. 10.—How to slash the hat-brim. Fig. 11.—The tissue-paper cape. Fig. 12.—The white paper collar. Fig. 13.—The early settler ready to appear in public.

Slide the brim on the crown, allowing the central points to lie up against it, and fasten them there with a little paste (Fig. 9).

Use black tissue paper for the loose knee trousers (Fig. 9). Cut two strips of the paper, fit one strip over one clothes-pin leg (Fig. 8), push the paper up on the inside until it resembles Fig. 9, and fasten the paper on the wood with paste. Make the

other trousers leg in the same way (Fig. 9). Cut the tissue-paper cape (Fig. 11) of rich purple, red, orange, blue or any bright color. Paste the cape on the clothes-pin man only at the front of the neck, allowing the remainder to hang loose. From white tissue paper cut the collar (Fig. 12), and fasten it around the man's neck with a drop of paste in front.

To enable the independent little settler to stand on his own feet, cut two curved slashes partially through a small piece of corrugated flat pasteboard used for packing purposes. Insert and glue the ends of the clothes-pins legs in this stand (Fig. 13). Failing the cardboard use small pasteboard pill-boxes for stands. Ink features on the clothes-pin face and your little settler will be finished.

The women in the photograph (Fig. 1) wear narrow dress skirts, long, severely plain white aprons, colored capes, and white collars like those of the men. Sometimes large, white, three-cornered neckerchiefs are used in place of the cape and collar. The sunbonnet-like head-covering is a straight piece of white tissue paper laid over the head and brought smoothly down the sides, puckered together at the back and tied around the neck with a string. Make the entire costume of tissue paper. The stiff dress skirts form sufficient support to enable the women to stand alone.

When dressing a number of clothes-pin settlers cut out all the hat-crowns at one time, have as many layers of paper as there are men, and cut through all layers with one clip. Adopt the same plan with the other parts of clothing for the little people, and your work will be rapid.

The next scene (Fig. 14) is of a large, substantial log-house with outside log chimney, like the houses built many years ago, when our country was new and timber plenty, to be had often for the mere cutting, and when people united in a frolic for the log-rolling necessary in bringing together logs to erect a house.

6 *Fun with Nothing but Clothes-Pins*

With long logs (Fig. 3) build one house fourteen layers high. Close up against one side of this house build another house like it, and unite the two into one house under one newspaper roof. Make the slanting roof of a piece of newspaper creased lengthwise through the centre, and its lengthwise edges bent out a trifle and fastened on the logs with a few drops of paste (Fig. 14). Flat against the centre of one end of the house build an old-fashioned log chimney; make it of single clothes-pins exactly as you build the lower part of



Fig. 14.—Wash-day on the clothes-pin estate.

the block-house, only this time build up twenty-one layers high, as in the picture. Then make the front portico. Form the pillars and framework for the little log roof by running the extreme open end of one clothes-pin into that of another and spreading out the two attached pins into a very widely opened letter V. Turn the V upside down, and stand the head of one pin (which is also the top end of one side of the V) on the ground, while you rest the other head or top end on the logs of the front of the house. Make three

more Vs, place the second V against the house near the first one, then allow a short space for the doorway in front of the line where the two halves of the building meet, and stand up a third V, and near it a fourth one.

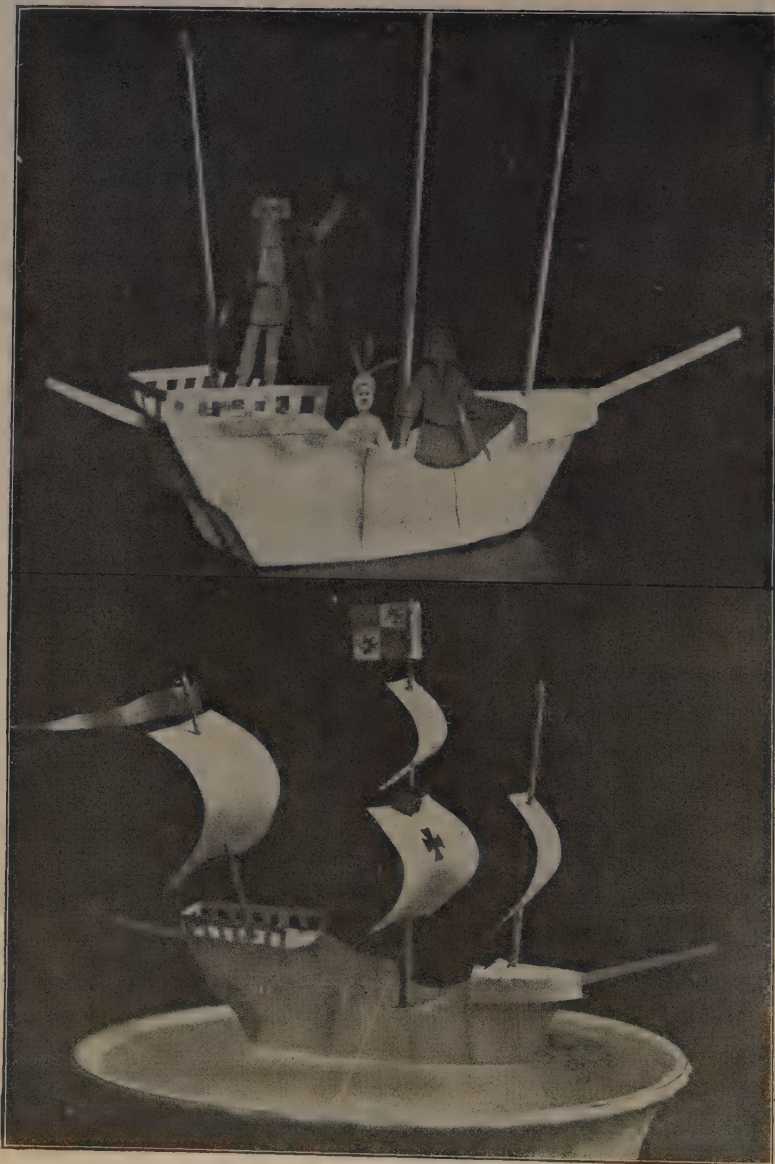
Over the slanting framework roof lay four long logs (Fig. 14). Make a log flooring for the little portico of a row of single clothes-pins, and finish by laying down a little path cut from brown paper to meet the floor of the portico.

Make a small flag and wrap paper around the end of the staff that it may fit firmly into an empty spool and wave gayly near the house.

Romantic as is a log-house, the prosaic laundry-work must go on just the same as in an ordinary house. Use clothes-pins for clothes-poles; make them steady and erect by standing each pole in the prongs of a clothes-pin lying horizontally on the ground. Set the poles far apart, and tie a heavy thread or a slender string between them; hang only light-weight paper clothes on this line. A small wooden pill-box, raised from the ground on a flat button-hole-twist spool stand, makes a fine washtub near the clothesline.

Any kind of natural or artificial small-leaved foliage, stuck into the open ends of clothes-pins, the pins standing up on their heads, will form trees. Small plants can be placed in spools.

Both toy houses, if glued, will make most interesting contributions for fairs. For temporary building the work would come in well for supplementary history, or the clothes-pin houses can be built and rebuilt again and again for simple amusement and instruction at home.



Columbus' Ship Made of Paper.

LITTLE PAPER COLUMBUS AND HIS PAPER SHIP



LACE a chair against one end of the bath tub, for Spain, and another chair at the other end of the tub for America. If the chair seat is lower than the rim of the tub, build up with books until the top book is as high as the tub; then fill the bathtub more than half full of water and pretend it is the Atlantic ocean. Cut out two paper dolls, one for King Ferdinand, the other for Queen Isabella.

Remember which chair is Spain, and seat the royal couple in Spain, on a throne, made of a bent piece of cardboard. Bring Columbus before the monarchs and let them bid him God-speed; then put Columbus in his ship, the *Santa Maria*, with a number of sailors, and send the vessel sailing off on her voyage of discovery. Gently push the boat forward by the projecting spar at the stern, and the little craft will sail along like a real ship on a real ocean; but you must be careful not to push too hard and capsize the vessel. When the boat reaches America, have ready on the chair at that end of the bathtub, some wild Indians with their wigwams, and let Columbus and his men land, while the Indians stand gazing at them in astonishment.

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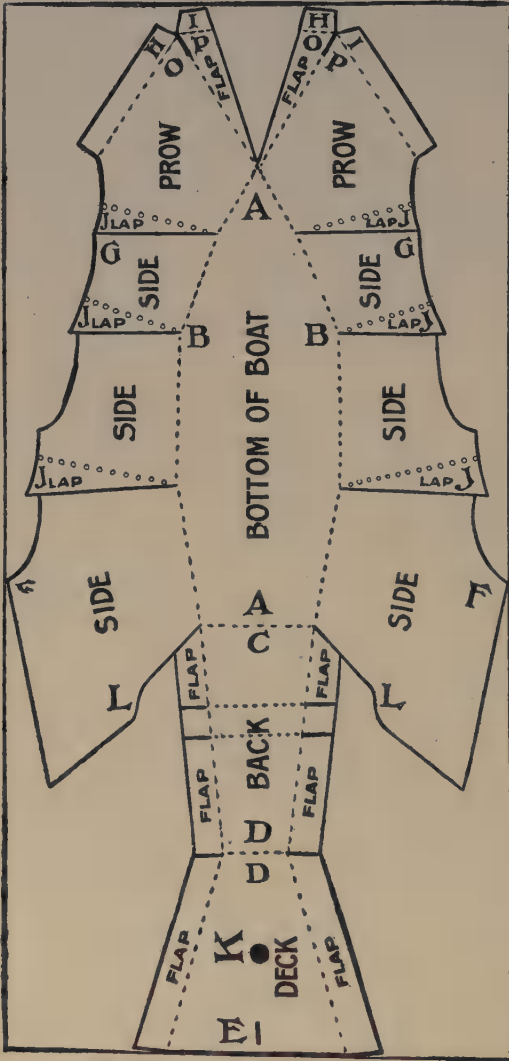


Fig. 589.—The hull of the *Santa Maria*.

Before we make the little paper people, let us build

Columbus' Ship.

This ship is to be as nearly like the *Santa Maria*, the real ship in which Columbus sailed, as is possible to make of paper. Cut a piece of light-weight cardboard fifteen and three-fourths inches long and seven and one-half inches wide; on this draw the diagram of the boat (Fig. 589), making the greatest lengths of the diagram exactly as long and the greatest widths as wide as the cardboard. Find the lengthwise centre of the cardboard, which will be three and three-fourths inches from each

long side line, as the cardboard is seven and one-half inches wide. Draw a line along the centre from end to end, to guide you in making the diagram of the boat; this central line will also be the centre of your ship. Commence drawing the bottom A—A (Fig, 589) at a distance of two and one-fourth inches from the end of the cardboard; the bottom must measure seven inches from its extreme front point A to the back line A, and two and three-eighths inches at its widest point from B to B. The point A of the bottom must come on the long central line, and the straight back line of the bottom A must be one and three-fourths inches across.

The length of the extension at the back of the boat from C to D is three and one-half inches; the deck from D to E, three inches. The greatest width of the deck, E, not including the two flaps, is two and three-fourth inches, and the narrowest part at the line D one inch. The sides of the boat are slashed and the last slash or side piece, F, at its greatest height touches the edge of the cardboard, while the side pieces G and G, are the lowest, and so are the longest distance from the cardboard edge. When you have drawn the diagram cut out the little craft.

Cut along all the heavy lines. Bend the four dotted lines of the prow ledge (H, I and H, I) backward. All other dotted lines must be bent forward, and care taken to keep the bends exactly on the dotted lines. Do not bend the laps enclosed by the tiny circles along the sides J, J, J, J, J, J. These circles merely show how far the slashed sides lap over each other to form the correct shape of the *Santa Maria*, for you must know that Columbus' vessel was very different in build and appearance from any ships we find at the present time. The prow and stern were much higher than the middle of the boat and at the top the stern was quite narrow while at the bottom it was



Fig. 590.—This is the mizzenmast.

wide, making the rear of the ship big at the bottom and small at the top.

Now put the little craft together. Bend the sides up and fasten each lap on the edge of the next side piece with glue or strong, thick paste. Bend up the back and paste the three laps of each edge over onto the sides, fitting the short laps on the section K over the projections L and L of the sides.

Make the Mizzenmast

of a paper lighter, ten inches high after the end has been bent (Fig. 590). Slide the small end of the mast, from beneath, up through the hole K in the after deck (Fig. 589). The hole should be a tight fit. Paste the bent end of the mast flat and tight to the bottom of the boat; bring the flaps of the deck down over the top of the sides and paste them securely in place.

Next bend up the prow, lapping the flap O (Fig. 589) over the side edge of the prow, O, and the flap P over the prow, P.

Cut the Bowsprit

(Fig. 591) of cardboard six and one-half inches long, split the wide end up lengthwise through the centre two and one-fourth inches, then fold the remainder lengthwise through the centre according to the dotted lines



Fig. 591.—Cut the bowsprit like this.

Fig. 592. Open the split end and place one-half on the inside of one side of the prow, and the second half opposite on the inside of the other side of the prow. Leave these ends loose, resting the bowsprit in the short opening at the centre top of the point of the prow, where the two short ledges, H and I (Fig. 589), meet.

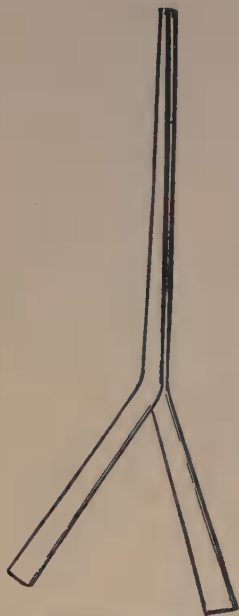


Fig. 592.—The bowsprit is folded through the centre.



Fig. 593.—The forward deck.

Make the forward Deck

of cardboard (Fig. 593) two and one-fourth inches long and at its widest part a generous one and one-eighth inch. Cut the hole N, five-eighths of an inch from the wide, straight edge; then cut a strip five and five-eighths inches in length and three-fourths of an inch in width, slash as in diagram and bend at dotted line (Fig. 594). Cut the slit M, and fasten the strip on the deck by pasting the flaps over the top of the curved edge of the deck (Fig. 595). Slide the flat point of the projecting bowsprit through the slit M (Fig. 594), and

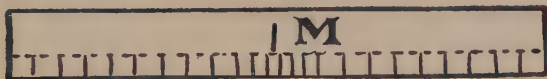


Fig. 594.—Slash the strip for the forward deck.

run a paper lighter foremast, nine and one-half inches long, not including the bent end, through the hole N (Fig. 593). Bring



Fig. 595.—Forward deck.

H, I, H, I (Fig. 589). Make a

the deck down over the prow, adjust the bowsprit to the inclined height of the bowsprit in the illustration and paste the two split halves of the end of the bowsprit on each side of the inside of the prow. Fasten the foremast tight on the bottom of the boat and paste the deck on the ledges,

Deck-Fence

for the stern of a piece of paper seven and one-half inches long and one inch wide. Cut it in a fringe with every other short strip of the fringe cut out like Fig. 596. Paste the loose fringe



Fig. 596.—The deck fence.



Fig. 597.—Strip for bottom of fence.

ends along the three outside top edges of the after deck, allowing the solid border of the fringe to form the fence rail. See illustration. Cover the lower ends of the fence when they are pasted to the deck with a band of paper seven and one-half inches long and three-eighths of an inch wide (Fig. 597).

Make a Spar

for the stern of the boat as you made the bowsprit Fig. 592, only the spar should be shorter, extending beyond the stern of the boat about two inches. Slide the large end of the spar through

the opening in the deck at E (Fig. 589) and rest the split ends on each side of the mast.

For the Mainmast

at the centre of the boat make another paper lighter eleven inches high. Do not bend the end, but paste the bottom lapped edges together and run the mast through a common wooden spool (Fig. 598). Glue the spool tight on the bottom of the boat, a trifle forward of the centre, and your ship is ready for the sails, as you can see from the picture.



Fig. 598.—Support the mainmast with a spool.

The illustration shows little paper Columbus in his red cloak and cap, standing on the stern of his vessel, one of the sailors in the centre, and a wild Indian peeping over the side of the boat. We must make our

Santa Maria Watertight

before the sails are set. Melt half of a wax candle in a tin piepan and set the ship down into the melted hot wax to cover the bottom thoroughly. Use a teaspoon for pouring the liquid wax over all sides, about one inch up from the bottom of the boat. This bath of wax should render your ship perfectly watertight, but test the little craft on water to make sure that it does not leak.

Cut the Sails

of very light-weight writing-paper, the top edge straight, side edges slanting, and bottom edge curved inward. Make the greatest height of the foresail for the bow four inches, the width three and one-half inches. With the scissors point, punch two small holes in this foresail, one in the middle at the top and one

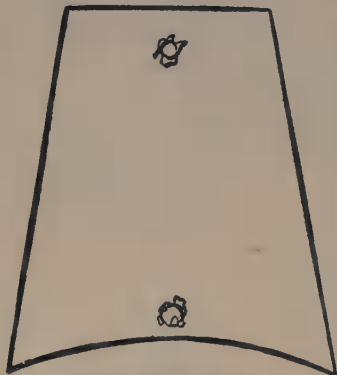


Fig. 599.—The foresail.

in the middle at the bottom. Enlarge the holes slightly by inserting the point of a lead pencil and twisting the pencil gently around (Fig. 599). Remember that all holes for the masts to run through must be made rather small, to prevent the sails from sliding too far down the masts. Bend the top and bottom of the sails together to curve the paper, that the sails may appear to be in a good stiff breeze when fastened on the masts. Slide the foresail you have just made on the foremast; it will stay in place without glue. Make

A Paper Flag

like Fig. 600, for the mainmast, one and three-fourths inches long and one and one-half inches wide. Cut two holes at one side as shown in the diagram, divide the remaining space into four squares and paint the two diagonal squares, Q and Q, red.

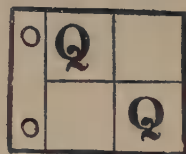


Fig. 600.—The flag.

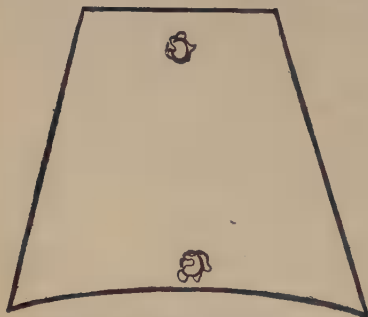


Fig. 601.—The main-topsail.

Make the Main-Topsail

three and one-fourth inches long and three and three-fourths inches wide (Fig. 601). For the

Crow's-Nest

saw or cut off the top of an ordinary wooden spool and paint



Fig. 602.—The crow's-nest.

red downward points around the top edge, a pointed band around the centre, and two straight, narrow bands at the lower edge (Fig. 602).

The Mainsail

(Fig. 603) must be four and one-half inches long and five inches wide. Paint a red cross on it as shown in the diagram. Slide the main-

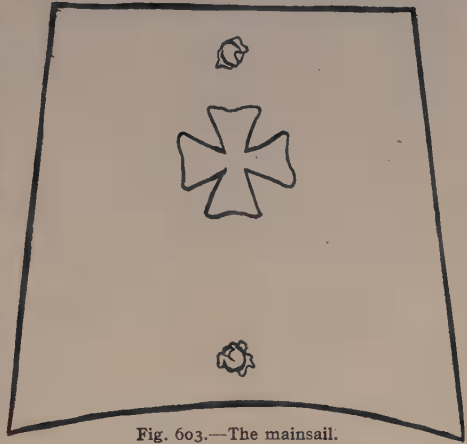


Fig. 603.—The mainsail.

sail well down on the mainmast; over it place the spool top "crow's-nest"; next run on the main-topsail and slip the flag on the tiptop.

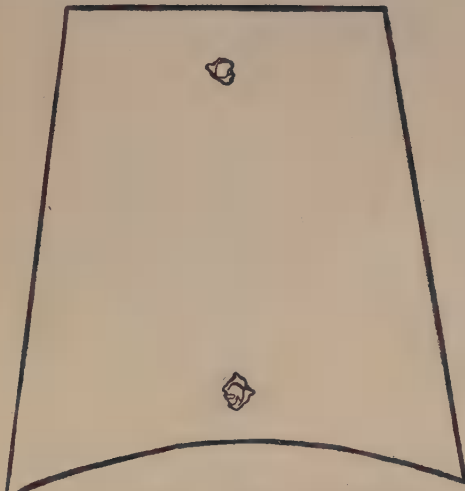


Fig. 604.—The jigger sail is shaped like this.

The Jigger Sail

for the mizzenmast at the stern of the boat must be five inches high and five inches wide (Fig. 604). Paint the paper pennant (Fig. 605) blue, and bend it into several waves. Slide the jigger sail in place on the mizzenmast and top it with the blue pennant. Your fin-

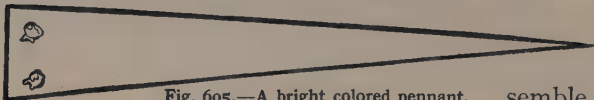


Fig. 605.—A bright colored pennant.

ished vessel should resemble closely the illustration. If you want to

Paint the Santa Maria

do so before giving it the wax bath. Color the hull a reddish brown, the masts brown, and the sails a light orange; this will give a very pretty effect.

Now for the characters of our little drama. Make

Columbus

of heavy stiff writing-paper or very light-weight cardboard, like the pattern (Fig. 606), which measures from the top of the head to the lowest edge of the stand, four and three-fourths inches. Without the stand the



Fig. 606.—Cut Columbus out by this pattern.

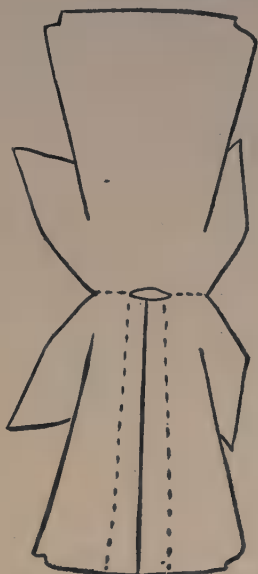


Fig. 607.—Make a cloak for Columbus in this way.



Fig. 608.—Turn back the front edges.



Fig. 609.—Cut the hat like this.



Fig. 610.—The hat is folded.

figure measures four inches. Carefully cut out Columbus, mark his features, hair, and clothing in black ink. Cut his cloak (Fig. 607) of red tissue paper, bend at dotted lines across the shoulders, and fold back the open front as in Fig. 608.



Fig. 611.—Columbus in his red cloak.

Make the red tissue paper cap (Fig. 609), and fold lengthwise across centre (Fig. 610); then put both cloak and hat on Columbus, that he may be ready to start on his journey (Fig. 611). Cut out a number of



Fig. 612.—One of the sailors.



Fig. 613.—The Indian.

sailors (Fig. 612) to go on the boat with Columbus, and a lot of Indians (Fig. 613) for Columbus to find when he lands on the shores of America, at the other end of the bathtub.

Make Wigwams

for the Indians of paper cut in half circles. Bend back narrow, pie-shaped pieces along the two straight edges of each half circle, make the pie-shaped pieces reach midway up toward the centre; then bend the half circles into tent-like forms, pin the two top edges of each one together, and you will have wigwams, with the doorway flaps bent back. Cut off the top peak of each,



Fig. 614.—Make several paper wigwams.

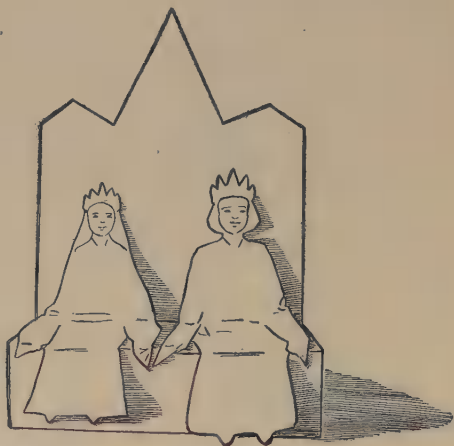


Fig. 615.—King Ferdinand and Queen Isabella.

wigwam and stand some heavy long broom straws in the opening to represent poles used in real wigwams (Fig. 614).

Fig. 615 shows

King Ferdinand and Queen Isabella

of Spain, seated on their pasteboard throne, ready to receive Columbus.

Queen Isabella gave three ships to Columbus, but the *Santa Maria* was the largest vessel, and the one which carried Columbus. The two smaller boats were named the *Pinta* and the *Nina*. You can make these smaller ships or use any little boats you happen to have; they are not very important.



Fig. 16.--Showing, Completed, all the Toys Described in the Preceding Pages.

CLOTHES-PIN TOYS

A Pioneer's Cabin



HOW to amuse the children and keep them quiet for hours together can often be solved by giving them a lot of nice, clean, wooden clothes-pins to play with.

No manufactured building-blocks or kindergarten toys can equal them in this respect.

The following are the directions for making the farm-yard and church shown in Figs. 15 and 16.

Use ordinary five-inch wooden clothes-pins for most of the work. To erect the log-house

place two clothes-pins on the floor or table a few inches apart, have them parallel with heads toward your left hand (Fig. 1).

Across and on top of these lay two more with both heads facing you (Fig. 2).

Then build on two over the last, allowing the open ends to come toward

your left hand and to lie directly over the heads of the first two

clothes-pins (Fig. 3 A and A).

Continue building in this way, always alternating the ends of the clothes-pins, first the heads, next the open ends, then the heads, and so on.



Fig. 1.



Fig. 2.

You will need twenty-eight clothes-pins for one section of the saddle-bag log-house, seven pairs of pins extending from side to side and seven pairs from front to back. A

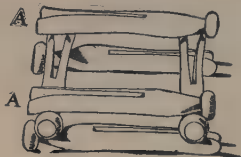


Fig. 3.

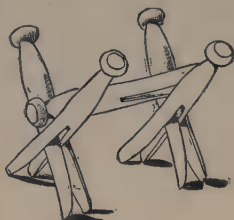


Fig. 4.

short distance from and parallel to this little structure build another like it, always being careful to place the clothes-pins with the open side downward that they may lie flat and steady,—if placed on the rounded side the pins may turn and slip and the house will fall down.

For the roof of the house fold half a sheet of ordinary newspaper lengthwise through the centre into a long, double strip, fold and crease the strip crosswise through the centre; then as the folded strip lies before you bend back one end about five and one-half inches (Fig. 5,) turn the paper over and bend back the other end (Fig. 6). Open out the strip and you will have a peaked roof of two thicknesses of newspaper (Fig. 7). Lift the paper with both hands, one hand at each end, and, pushing the central bend slightly together, lay the paper across

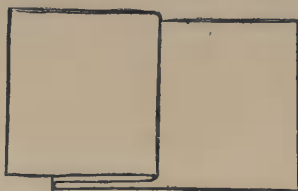


Fig. 5.



Fig. 6.

both buildings so that the centre will come over the middle of the open way between the two little log structures; you will then have a miniature saddle-bag log-cabin, as shown in Fig. 16.

Begin the fence at the right-hand side of the grounds and build toward the left, lay the open end of one clothes-pin on the head of another and when the first layer of rails extends as far as desired, commence again at the right hand and build on a second layer of clothes-pin rails (Fig. 8). This is the way the young man, Abe Lincoln, built his rail fence.

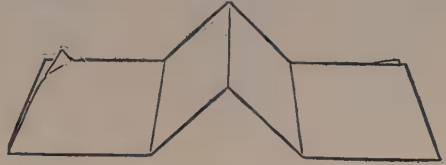


Fig. 7.

Make a gateway-post by running the open end of one clothes-pin through the open side of a second clothes-pin, push the second pin up a little and slide the end of the first pin through the side of a third pin, bringing the upright pin on the outside of one horizontal pin and on the inside of the other (Fig. 9). Make a second post in the same manner and attach each post to one end of the front opening of the fence by sliding one fence rail between the horizontal pins of the post (Fig. 9 B and B). Then build another pin on top as shown in Fig. 16.

If you have shorter clothes-pins use them for the buck-saw, slip the two open ends of two pins through each other, do the same



Fig. 8.

with two more clothes-pins, then stand the two X's you have made near each other and lay a clothes-pin

across the space, resting one end on each of the X supports (Fig. 4 on the preceding page).

The woodpile is simply a pile of clothes-pins alternating head and open end. On each end of the pile is an upright clothes-pin stuck

far enough through a horizontal pin to hold it firm; as shown in Fig. 16.

Tear a strip crosswise from half a sheet of newspaper, tear the strip into fine fringe, roll the untorn edge into a wad and push the wad into the open end of a clothes-pin, stand the pin on its head and lo! there is a little tree (Fig. 10).

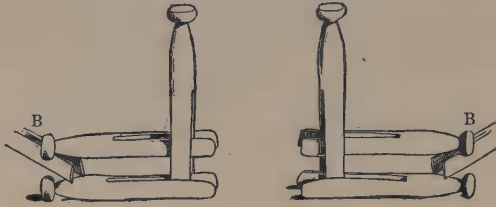


Fig. 9.

For the pioneer's little wife, fashion her dress skirt of a strip of newspaper, gather the paper along one edge with your fingers and tie the gathered edge around the clothes-pin a short distance beneath the head (Fig. 12). Cut a three-cornered piece of red tissue paper or of newspaper for her shawl (Fig. 13) and make a sun-

Select a short clothes-pin for the



Fig. 10.

bonnet of a folded strip of white tissue paper or a single strip of newspaper, bring the two ends of the paper together forming a loop and pin the top back edges of the loop together, put it on the little clothes-pin head and tie a string around the neck over the bonnet (Fig. 14).

When the pioneer home is finished build the log-church.



Fig. 11.

For this you must have long logs; form them of two clothes-pins with the open ends slid firmly in together (Fig. 11), then erect the main portion of the structure by building it up in log-cabin style to a sufficient height; on the top lay a flat roof of the long logs, and on

the centre front of the roof build a little log-house of single clothes-pins as you build the one half of the pioneer cabin. The little log-house on the roof forms part of the steeple;

make its roof of a layer of single clothes-pins running across from side to side. Build a sawbuck (Fig. 4) on top of this little roof to form the peak of the



Fig. 12.



Fig. 13.



Fig. 14.



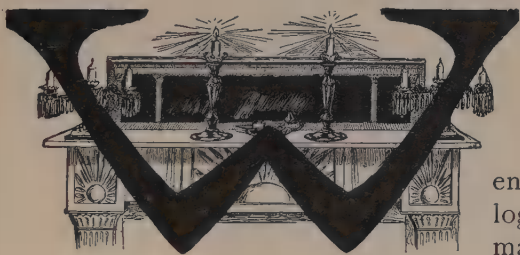
Fig. 15.—The Log Church.

steeple. Make the sawbuck upside down with the heads of the pins resting on the roof and one of the X ends facing the front of the church. This will make the peak of the roof.

Now stand two clothes-pins in the open side of one pin to form one side of the church entrance; make the other side in the same way; then lay a clothes-pin along the top of each side with head facing you. Over the last pins build on a roof by laying clothes-pins across from side to side. Fig. 15 shows the log-church completed.

These interesting little toys not only amuse the children but at the same time give them an idea of how the pioneers had to build their homes with the material at hand. The cost of these home-made toys is almost nothing, as only clothes-pins and a newspaper are required, both of which are common enough in almost every household.

A TOY COLONIAL KITCHEN WITH FAC-SIMILE COLONIAL FURNISHINGS.

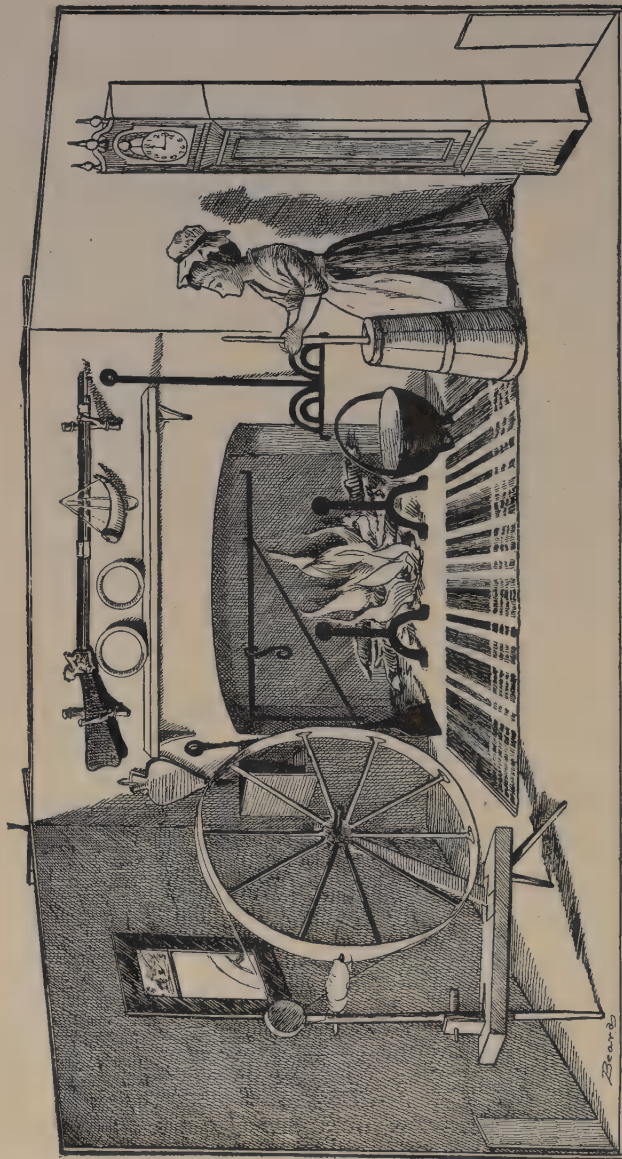


WOULD it not be fun to see a yoke of real live oxen come slowly walking into the kitchen dragging a load of logs? That is what many of the colonial boys and girls saw

every day, and frequently the boys helped their fathers cut the logs which were for the big kitchen fireplace. And such a fireplace! Large enough for the huge, roaring fire and the chimney-seats also. These were placed close against the sides of the opening, making fine places for the boys and girls to sit and listen to thrilling tales of adventure or delightful fairy stories.

The kitchen in those days was the chief apartment and the most interesting room in the house. Who would want to go into the stiff, prim "best room" when they could be so much more comfortable in the spacious kitchen where everyone was busy and happy, and where apples could be hung by a string in front of the fire to roast and made to spin cheerily when the string was twisted, that all sides might be equally heated? Any girl or boy to-day would be

From "Recreations for Girls." Copyright, 1904, 1906, by Charles Scribner's Sons.



A LITTLE COLONIAL KITCHEN, DRAWN FROM ONE MADE BY THE AUTHOR.



Fig. 204.

only too glad of a chance to sit on a log in front of such a fire and watch red apples turn and sputter as the heat broke the apple skin, setting free the luscious juice to trickle down the sides.

As the Indian's first thought was for shelter, and he put up his wigwam, so the early settler's first thought was for shelter, and he built, not a wigwam, but a log-house with a kitchen large enough to serve as a general utility room. It

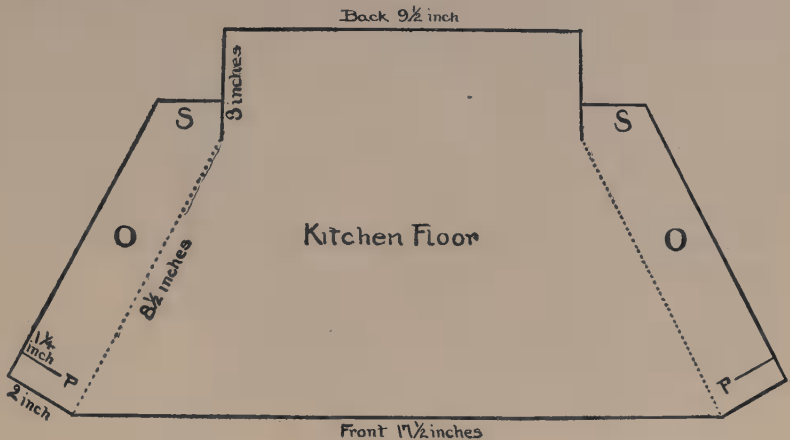


Fig. 205.—Kitchen floor.

was filled with various things, and all articles in it were used constantly. Everything not brought from the mother country the settlers made by hand. The colonial kitchen you can build may be of gray or white cardboard. Old boxes, if large enough, will answer the purpose.

I will tell you exactly how I built the colonial kitchen seen in Fig. 204. I made the floor (Fig. 205), the two side walls both alike (Fig. 206), the back wall (Fig. 207), and the interior of the fireplace (Fig. 208) of light-gray cardboard.

port the flintlock gun. Take two stitches through the wall around each twig, as shown in Fig. 210, at the dots A and A and B and B (Fig. 207).

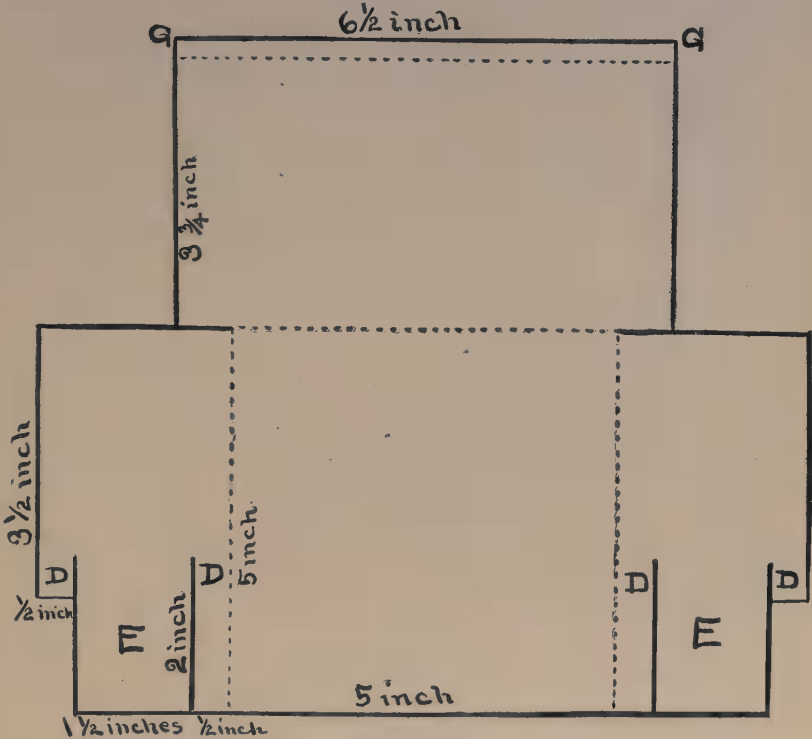


Fig. 208.—Interior of fireplace.

Every colonial fireplace boasted of

A Strong Crane

upon which to hang the pots and kettles over the fire. One end of the crane was bent down and attached to the side chimney wall by iron rings. These rings allowed the

crane to turn so that the extending iron rod could be swung forward to receive the hanging cooking utensils and then

pushed back, carrying the pot and kettles over the fire for the contents to cook. The crane was black and of iron. A hair-pin (Fig. 211) makes a fine crane. Bend yours, as shown in Fig. 212, then with two socket-rings made with stitches of black darning-cotton fasten the crane to the side of the chimney at the dots C and C (Fig. 207), and tie a piece of the darning-cotton on the little crane immediately below the

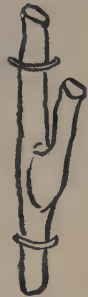


Fig. 210. — Put the brackets up in this way.

lower socket-ring; bring the thread diagonally across to the top arm of the crane an inch and a quarter from the free end and again tie it securely (Fig. 213).

Bend the two sides of

The Fireplace

F and F (Fig. 207) as in Fig. 213. Bend forward the interior of the fireplace (Fig. 208) at dotted lines, and fit Fig. 208 on the back of Fig. 207 to form the inside of the fireplace and the mantel-piece. Slide the

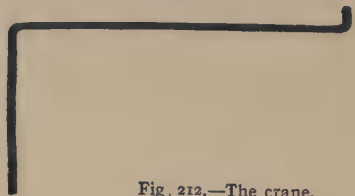


Fig. 212.—The crane.



Fig. 211.—The crane is made of a hair-pin.

slashed top strips of the sides of the fireplace D,D,D,D (Fig. 207), back of the slashed strips D,D,D,D (Fig. 208), which will bring the two centres E and E of the sides in

Fig. 208 behind F and F in Fig. 207, and will thus form two layers on the sides of the chimney. Push the edge G and G of Fig. 208 through the slit G and G in Fig. 207 to form the mantel-piece, then bend down the edge of mantel-piece along dotted line.

You must have

An Oven

at one side of the great fireplace for baking the wholesome "rye and Indian" bread, and the delicious home-made apple,

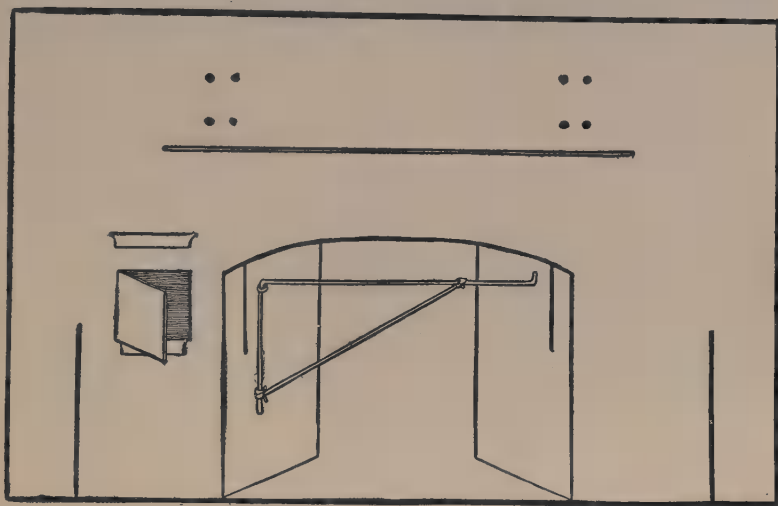


Fig. 213.—Back wall, showing crane hung and oven door open.

pumpkin, rice and cranberry pies. In colonial days thirty large loaves of bread or forty pies would often be baked at one time, so spacious were the ovens. These side-ovens used to be heated by roaring wood fires built inside of them and kept burning for hours. When the oven was thoroughly hot the cinders and ashes were brushed out and in went the pies with a lot of little ones called "patties," for the

children. When these were cooked to a golden brown each child was given his own piping hot "patty."

Make your box-like oven according to Fig. 214, cut the heavy lines, score and bend the dotted lines. Bring the side H to the side I; lap I over H so that the two slits, J and J, will exactly fit one over the other; then bend the back down and run the flap J on the back through the two slits J on the side, and the flap K through the slit K.

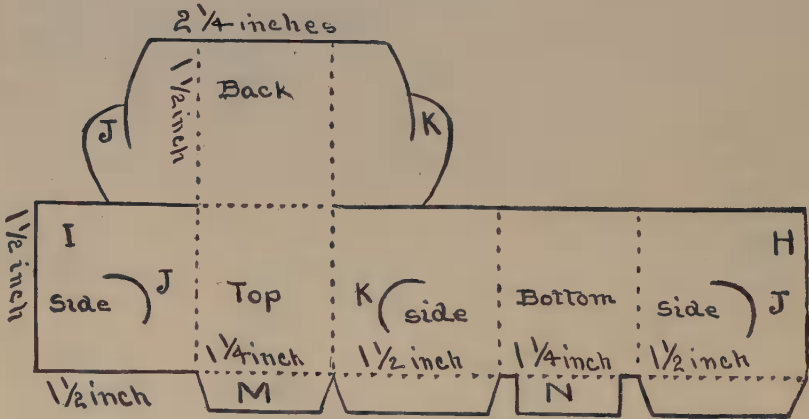


Fig. 214.—The oven,

Adjust the oven back of the oven door L (Fig. 207), and fasten it tight on the wall by sliding the flap M of the oven (Fig. 214) through the slit M (Fig. 207) above the oven door; bend it down flat against the wall. Bring the bottom oven-flap N in through and over the lower edge of the oven door-way N (Fig. 207) and bend that also flat against the wall (Fig. 213). The two side oven flaps will rest against the back of the wall on each side of the oven door-way.

Now that is finished firm and strong, and you can

Put the Kitchen Together

in a few moments. Lay the floor (Fig. 205) down flat on a table; bend up the two diagonal sides O and O, and slide the slit P in the side wall (Fig. 206) down into the slit P of the floor (Fig. 205), bringing the wall (Fig. 206) in front of the upturned floor-piece O (Fig. 205). In the same way fasten the other side wall on the floor. Slip the two slits Q and Q of the back wall (Fig. 207) down across the top slits (Q, Fig. 206) of the side walls. While bringing the back wall (Fig. 207) down to the floor, slide its outside strips S and S over and outside of the upturned pieces of the floor, S and S (Fig. 205), to hold them in place.

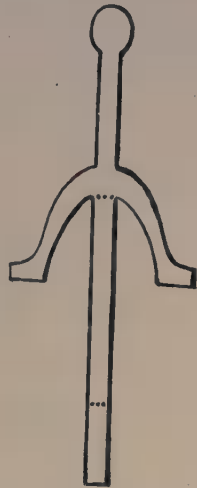


Fig. 215.—Pattern for andiron.

As soon as the Indian's wigwam was up, he had a brisk fire to cook by, for after shelter came food. The white man did likewise after his house was built. Though he had andirons to help with his fire, even then to

Lay the Fire

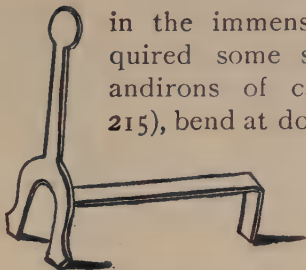


Fig. 216.—The andiron.

in the immense fireplace required some skill. Cut two andirons of cardboard (Fig. 215), bend at dotted lines, paint black, and the andirons will stand alone and look like real ones (Fig. 216).



Fig. 217.—The flames.

Cut from red, orange, yellow, and black tissue-paper flames like Fig. 217; bend at dotted line and paste the



Fig. 218.—The flames leap up the chimney.

mingled flames one at a time and turned in varying directions on a piece of cardboard made to fit the bottom of the fireplace. Adjust the little black andirons to the fire and glue them in place; select a large log for the "back-log," and a more slender one to lay across the front of the andirons. Place smaller wood in between with the flames, and scatter a few bits of black paper on the hearth underneath to appear like fallen charred wood. When finished the fire should look as if it were actually sparkling, roaring, and blazing (Fig. 218).



Fig. 219.—Cut the shell in half.

Your fire is ready, so you must hurry and get the

Great Iron Pot

to hang over the flames. Break an egg in halves as indicated by dotted lines in Fig. 219; even off the edge of the



Fig. 220.—A strip of paper for the handle.

larger half shell with a pair of scissors, paste a strip of tissue-paper over the edge and glue on a stiff paper handle (Fig. 220). Cut three pieces of heavy, stiff paper like Fig. 221, bend at dotted line and pinch the two lower corners on part T together to form the pot legs (Fig. 222). Turn the



Fig. 221.—Cut the pot leg like this.



Fig. 222.—Bend the pot leg like this.

egg-shell upside down and fasten the legs on by gluing the flap U (Fig. 221) on the bottom of the shell; the legs should enable the pot to stand upright. Turn the egg-shell into iron by painting the handle and outside of the pot jet black (Fig. 223). Swing the crane forward, hang on the pot, pretend you have something to cook in it, then move the crane back over the fire.



Fig. 223.—Paint the pot black.

Remember all the time you are playing, that this is the way your colonial ancestors cooked.

In days of long ago, they had many other

Odd Utensils

One of the easiest for you to make is the long-handled iron shovel called a "peel" (Fig. 224), used to place bread and pie in the great oven. Cut the peel from stiff cardboard, paint it black and stand it up by the side of the chimney



Fig. 224.—A queer shovel called the "peel."



Fig. 225.—Make the toaster by this pattern.

(Fig. 204). Trace the toaster (Fig. 225) on cardboard, paint it black, bend up the four semicircular rings and bend down the two feet, one on each side (Fig. 226).

Chicken and other eatables were placed between the front and back rings on the toaster and broiled before the

fire, which was so hot that it was necessary to have long handles on all cooking utensils.

Several pieces of iron of varying lengths, generally made into the shape of the letter S, were called "pot-hooks"; they hung on the crane. Make two or three

pot-hooks of cardboard and paint them black (Fig. 227). When you

are not using the little toaster, bend up the handle and hang it on a pin stuck in the wall (Fig. 204).

S

Fig. 227.—Make a pot-hook like this.

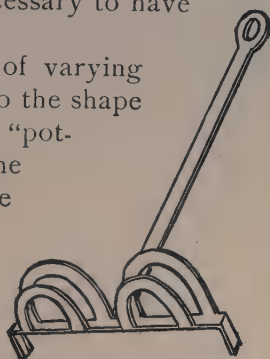


Fig. 226.—The toaster.



Fig. 228.—The spinning-wheel and jointed doll spinning.

Just look at your little colonial friend, Thankful Parker! (Fig. 228). The tiny maid seems almost to be stepping lightly forward and backward as she spins out long

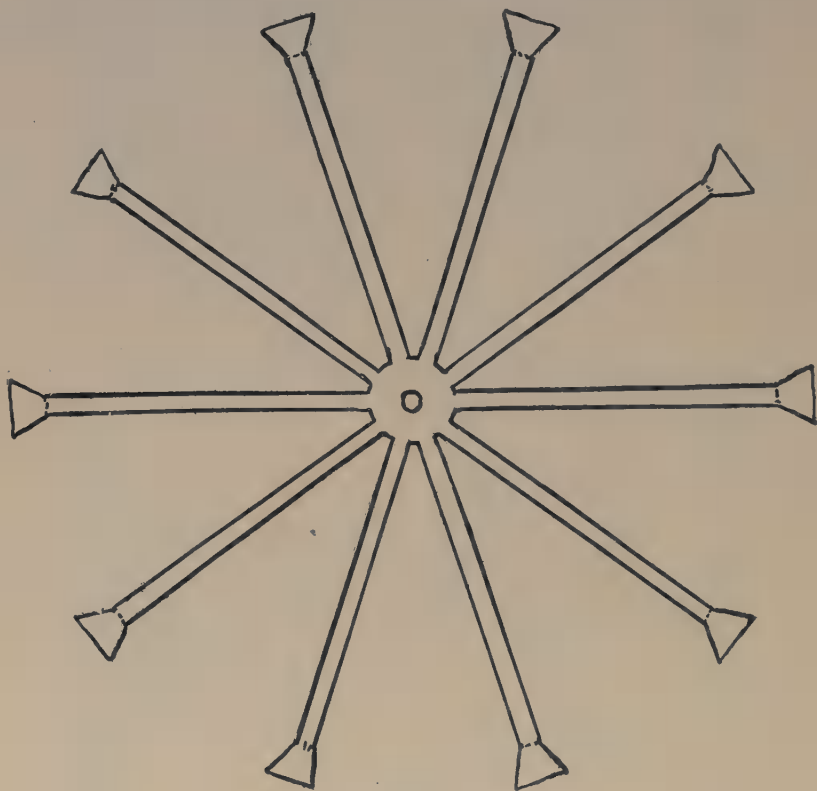


Fig. 229.—Spokes.

threads of the soft, warm yarn, singing softly all the while a little old-fashioned song. How busily she works, and listen! you can all but hear the wheel's cheery hum, hum, hum!

That's the way the real colonial dāmes used to spin. Such a

Spinning-Wheel

belonged to every family, for all had to do their own spinning or go without the yarn, as they could obtain no assistance from others.



Fig. 231.—Small wheel.

Cut from cardboard the spokes (Fig. 229) for your miniature colonial spinning-wheel, the tire (Fig. 230), and the two small wheels (Fig. 231). Bend forward the fan-shaped ends of each spoke (Fig. 229) and glue the tire (Fig.

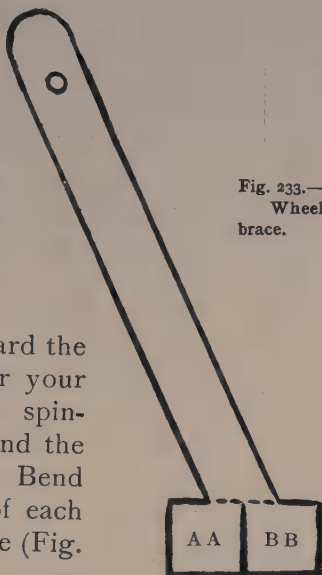


Fig. 233.—Wheel brace.

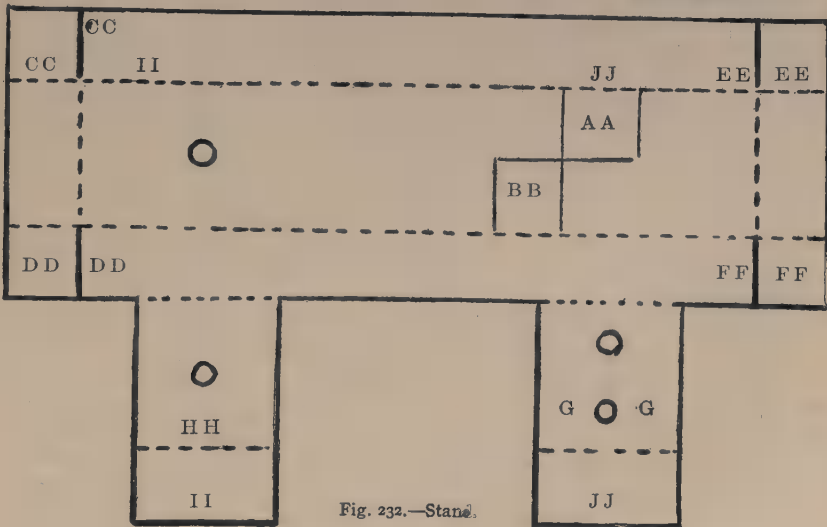


Fig. 232.—Stand.



Fig. 230.—
Tire of wheel.

230) around on them; let one edge of tire lie flush on the edges of the bent ends of the spokes.

With the exception of the square spaces AA and BB on the stand (Fig. 232) cut the heavy lines and the little holes; score, then bend the dotted lines. Bend down the long sides and the ends fitting the corners against and on the inside of the same letters on the sides, glue these in place and you have a long, narrow box with two extensions on one side (HH and GG). Bend these extensions, also their ends II and JJ, and glue the ends on the inside of the opposite side of the box against the places marked II and JJ.

Turn the box over, bringing the level smooth side uppermost. Cut out the wheel brace (Fig. 233), turn it over on the other side, then bend AA backward and BB forward, and glue the brace on the box-like stand (Fig. 232) on the squares AA and BB. See Fig. 228.

Make the upright (Fig. 234) of wood; shave both sides of the end, KK, until it is flat and thin, then glue a small wheel (Fig. 231) on each side, raising the wheels above the wood that the flat end of the up-

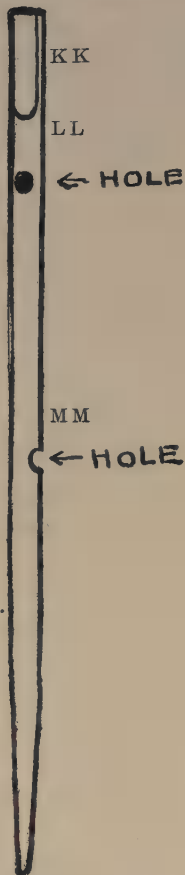


Fig. 234.—Upright.

right may reach only to their centres. Glue the wheels together to within a short distance of their edges.

With the red-hot end of a hat-pin bore the hole LL through the front of the upright, and below bore another hole, MM, through the side. Make the screw (Fig. 238) and the block (Fig. 239) of wood. Run the screw through the side hole MM in the upright (Fig. 234), and push the screw on through the hole in the top of the block (Fig. 239). Break off more than half of a wooden toothpick for the spindle (Fig. 236) and pass it through the hole LL (Fig. 234).



Fig. 236.—Spindle.

Make the hub (Fig. 235) of wood and thread it in through the wheel and brace (Fig. 233), to hold the wheel in place. Use two wooden toothpicks, with the ends broken off (Fig. 237), for legs; insert these slantingly into the holes, GG (Fig. 232), on the under part of the stand, allowing the top ends to reach up and rest against the under side of the top of the stand. Spread out the bottom ends of the legs.



Fig. 237.—Leg.

Run the upright (Fig. 234) through the single hole near one end of the stand (Fig. 232) and pass it down through the under hole on HH. The lower part of the upright forms the third leg. See that all three legs set evenly when the wheel stands, and that the box part is raised slightly higher at the upright end, slanting downward toward the other end (Fig. 228). Glue the three legs firmly in place.

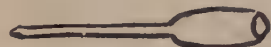


Fig. 238.—Screw.

Run the upright (Fig. 234) through the single hole near one end of the stand (Fig. 232) and pass it down through the under hole on HH. The lower part of the upright forms the third leg. See that all three legs set evenly when the wheel stands, and that the box part is raised slightly higher at the upright end, slanting downward toward the other end (Fig. 228). Glue the three legs firmly in place.



Fig. 239.—Block.

Connect the two small wheels (Fig. 231) and the large wheel together by passing a string between the small wheels and over around the outside of the tire of the large wheel, fastening it on here and there with a little glue (Fig. 228). Twist a piece of raw cotton on the spindle and tie a length of white darning-cotton to the end of the cotton (Fig. 228).



Fig. 241.—
Hair-pin.



Fig. 240.—Do her hair up in this fashion.

Stretch the thread across to the hand of your colonial-dressed doll, glue it in place, and the next time your mother attends a meeting of the Society of Colonial Dames tell her to show your little maid Thankful Parker and her spinning-wheel. When you

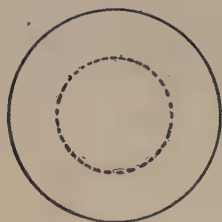


Fig. 242.—Pattern of cap.



Fig. 243.—The cap.

coil her hair up on top of her head (Fig. 240) and fasten it in place with common pins (Fig. 241). Make the straight bang look as nearly as possible as though the hair were drawn up into a Pompadour such as was worn in Colonial times.

Make the cap (Fig. 243) of thin white material cut like Fig. 242, and the band (Fig. 244) of the same color as the dress. Cut the thin white kerchief like Fig.



Fig. 244.—Cap band.



Fig. 245.—Pattern of kerchief.

245, and fold it as in Fig. 246. Fig. 247 gives the design for the dress waist, and Fig. 248 the sleeve. The skirt is a straight piece gathered into a waistband. The apron (Fig. 249) is white. When the doll is dressed it should resemble little Thankful Parker (Fig. 228). An



Fig. 246.—Fold the kerchief like this.

Old-Fashioned Flintlock Rifle

with its long, slender barrel was used almost daily by our forefathers for securing game as food.

The gun was kept hanging in plain sight over the kitchen mantel-piece, ready for defence at a moment's notice, for in those early days wolves and other wild animals were numerous and dangerous, and enemies were also likely to appear at any time.

You should have one of those queer old guns to adorn your kitchen wall. Get some heavy tinfoil off the top of a bottle, or take a col-



Fig. 247.—Pattern of waist.



Fig. 248.—Pattern of sleeve.



Fig. 249.—The apron.



Fig. 250.—Lock and band of tinfoil.



Fig. 251.—Make this part of pasteboard.

lapsible tube and from it cut a wide strip like Fig. 250, one narrow, straight strip and two medium-wide straight strips, four in all. Cut the butt end of the gun (Fig. 251) of stiff cardboard. Break a piece measuring four and one-half inches from a common coarse steel knitting-needle for your gun-barrel and use a slender, round stick, or the small holder of a draughtsman's pen, cutting it a trifle

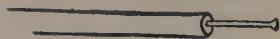


Fig. 252.—A pin for a ramrod.

more than three and one-half inches in length for the ramrod groove.



Fig. 253.—Slide the paper end in the wood like this.

In the centre of one end of the stick bore a deep hole with the red-hot point of a hat-pin and insert the pointed end of an ordinary pin for a ramrod (Fig. 252). Split the other end of the stick up through the centre not quite half an inch and work the butt end of the gun in the opening (Fig. 253).

Lay the gun-barrel above the wooden part (Fig. 254) and

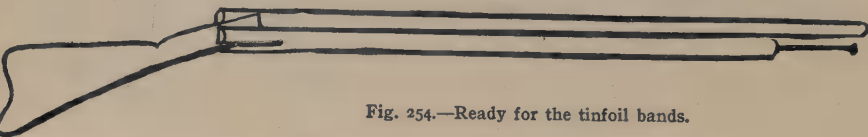


Fig. 254.—Ready for the tinfoil bands.

fasten the two together with the four bands of tinfoil (Fig. 255), allowing the top part of Fig. 250 to stand up free to represent the flintlock. We must be content without a trigger unless you can manage to make one by bending down and cutting a part of Fig. 250. Paint the butt and wooden portion of the gun brown before binding on the

barrel, and you will find that you have made a very real-looking little rifle to hang upon the rustic brackets over the mantel-piece.

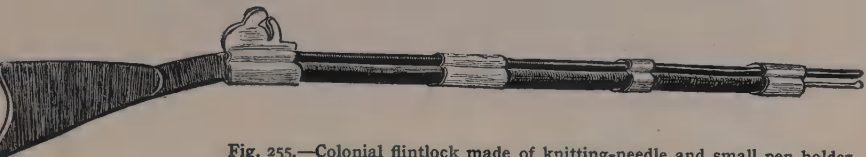


Fig. 255.—Colonial flintlock made of knitting-needle and small pen-holder.

When the fire in your big kitchen fireplace needs brightening, use the

Little Bellows

to send fresh air circulating through the smouldering embers. The bellows are easy to make. Cut two pieces of pasteboard like Fig. 256,

and cut two short strips of thin paper. Paste one edge of each strip to

each side of one piece

of card-board bellows, fold the strips across the centre (Fig. 256), and attach the free ends of the folded strips to the other piece of pasteboard bellows, forming a hinge-like connection on each side between the two pasteboard sides. Paste the points of the two sides together up as far as the dotted line (Fig. 256).

When thoroughly dry you can work the bellows by bringing the handles together and opening them as you would real bellows (Fig. 257).

Heavy tinfoil must furnish material for your



Fig. 257.—The finished bellows.

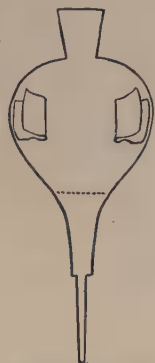


Fig. 256.—Cut the bellows by this pattern.

Pewter Ware ;

much of it has the same dull, leaden color and the peculiar look of old pewter. Should the pieces of tinfoil you find



Fig. 258.—Colonial pewter dish made of tinfoil.

be twisted and uneven, lay them on a table and smooth out the creases with scissors or the dull edge of a knife-blade; then cut out round, flat pieces and holding one at a time in the palm of your left hand, round up the edges by rolling the ball of a

hat-pin around and around the plate; press rather hard and soon the edges will begin to crinkle and turn upward (Fig. 258). You may mould some deeper than others and have a row of different-sized pewter plates on the kitchen mantel-piece, and you can make a wee pie in the deepest plate, open the oven-door and shove the pastry into the oven with the little iron peel. Try it.

The colonial kitchen would be incomplete without a bright,

Home-like Rag Rug

to place over the bare board floor, and it will be fun for you to weave it. Take a piece of smooth brown wrapping-paper the size you want your mat, fold it cross-wise through the centre and cut across the fold (Fig. 259), making a fringe of double pieces which we will call the warp. Unfold the paper and weave various colored tissue-strips in and out through the brown foundations (Fig. 260),

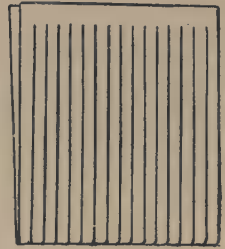


Fig. 259.—The warp.

until the paper warp is all filled in with pretty, bright colors. You can weave the rug "hit or miss" or in stripes wide or narrow as you choose, only make the rugs as pretty as possible.

Now we must manufacture a fine

Old Colonial Clock

(Fig. 261). It would never do to forget the clock, for poor little Thankful would not know how long her many loaves

of bread were baking in the big oven, and the bread might burn. Cut Fig. 262 of cardboard and score all dotted lines, except NN—OO, which forms the hinge of the door. Mark this with a pinhole at top and bottom, turn the card-

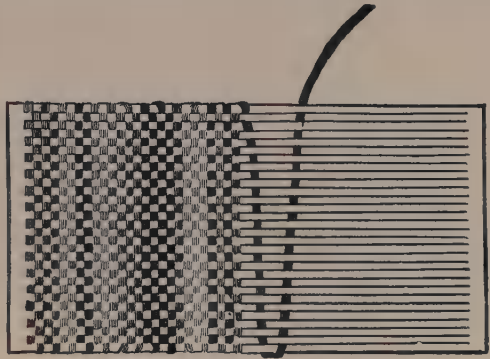


Fig. 260.—Weave the rug in this way.

board over and draw a line from pinhole to pinhole; then score it on this line that the door may open properly outward. Try to draw the face of the clock correctly. Make it in pencil first so that any mistake may be erased and corrected. When you have the face drawn as it should be, go over the pencil lines with pen and ink. Begin the face with a circle (Fig. 263). Make it as you made the circle for the wigwam, only, of course, very much smaller. Above the circle, at the distance of half the diameter of the circle, draw a curve with your home-made compass (Fig. 264). Lengthen the compass a little and make another curve a

trifle above the first (Fig. 265). Connect the lower curve with the circle by two straight lines (Fig. 266), draw a small

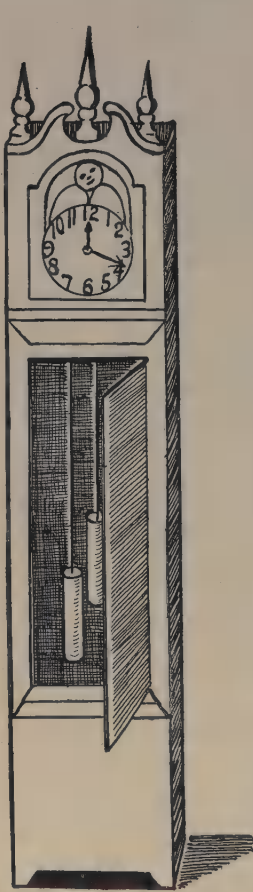


Fig. 261.—Colonial clock with movable weights.

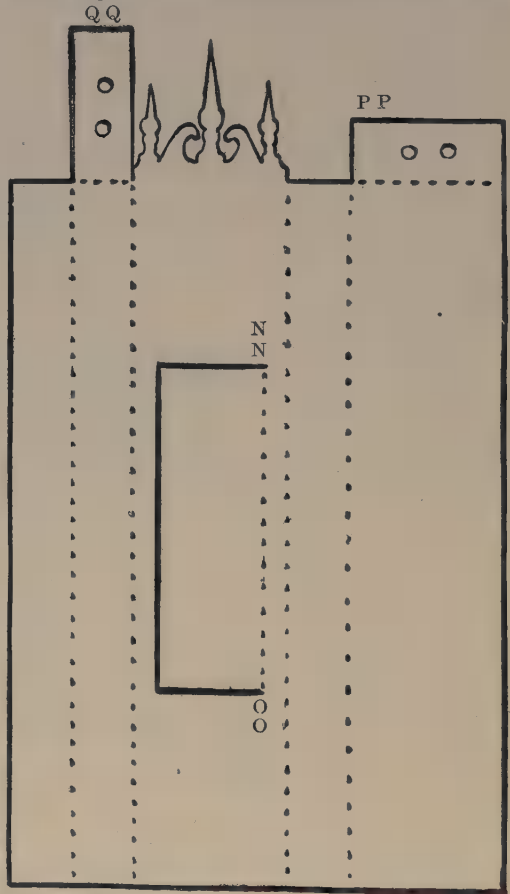


Fig. 262.—The clock is cut in one piece.

circle above the large one (Fig. 267), connect the two circles by two scallops (Fig. 268), and bring the upper curve

down into a square (Fig. 269). The small top circle stands for the moon; draw a simple face on it like Fig. 270, then make the numbers on the large circle (Fig. 271) and also the hands (Fig. 272). Both numbers and hands must be on the same circle on the clock. They are on two different circles in the diagrams that you may see exactly how to draw them.

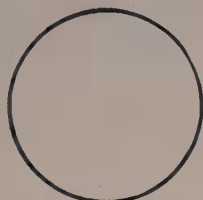


Fig. 263.—Draw the circle.

Leave Fig. 269 white, but paint the other portions of the clock a light reddish brown with black lines above and below the door, and a black band almost entirely across the bottom edge of the front of the clock that the clock may appear to be standing on feet. Gild the three points on the top to make them look as if made of brass.

Be sure that the four holes in the top (Fig. 262) are fully

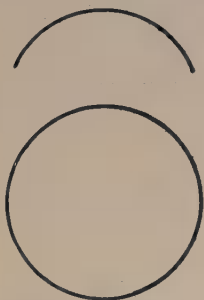


Fig. 264.—Then a curve above the circle.

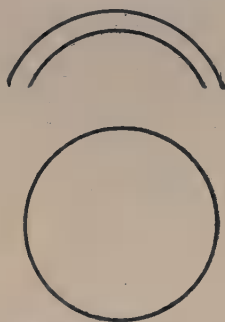


Fig. 265.—Another curve above the first one.

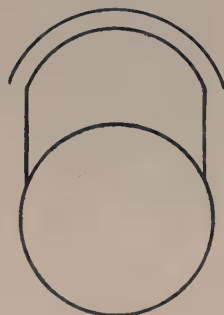


Fig. 266.—Connect the lower curve with the circle by two lines.

large enough to allow a coarse darning-needle to be passed readily through them; then bend the clock into shape, fitting the extension PP over the extension QQ; the two holes in PP must lie exactly over those in QQ. Glue the

clock together, using the blunt end of a lead-pencil, or any kind of a stick, to assist in holding the sides and tops together until the glue is perfectly dry.

Thread a piece of heavy black darning-cotton in the larg-

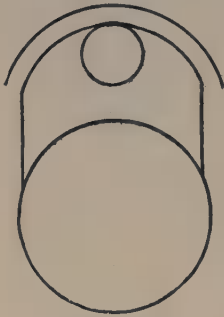


Fig. 267.—Draw a small circle above the large one.

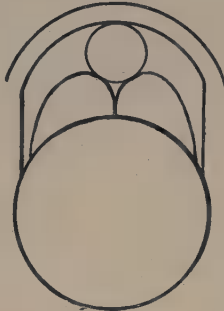


Fig. 268.—Connect the two circles by two scallops.

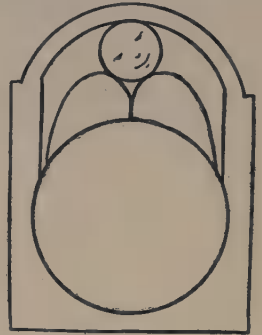


Fig. 269.—Extend line of upper circle down to form a square.

est-sized long darning-needle you can find; on one end of the thread mould a cylinder-shaped piece of beeswax, cover it with thin tinfoil, then open the clock-door and hold the



Fig. 270.—Make this face in the small circle.



Fig. 271.—Put the numbers on the clock face in this way.



Fig. 272.—Make the hands of the clock like these.

clock with its head bent outward and downward from you. Look through the open door and see the holes on the inside of the top; run your needle through one of these holes and

across the top on the outside, bringing it down through the other hole into the clock. Slip the needle off the thread and mould another piece of bees-wax on the free end of the thread, make it the same size and shape as the first weight, cover this also with tinfoil and you will have clock-weights

(Fig. 273) for winding up the old-fashioned timepiece. Gently pull down one weight and the other will go up, just as your colonial forefathers wound their clocks. When the weight is pulled down in the real clock it winds up the machinery, and the clock continues its tick, tack, tick, like the ancient timepiece Longfellow tells us of, stationed in the hall of the old-fashioned country-seat.

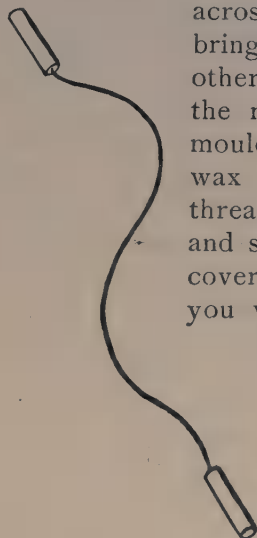


Fig. 273.—Weights for winding the clock.

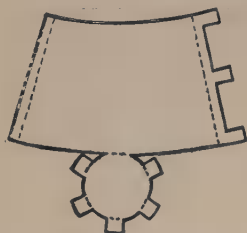


Fig. 274.—Pattern of the churn.

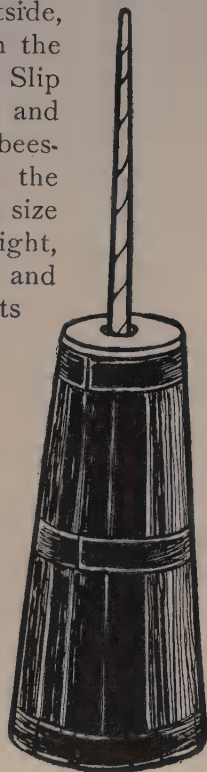


Fig. 275.—The churn.

Do you like real country buttermilk, and have you ever helped churn? If you live in the city or for some other reason are not able to make the butter, you can still enjoy manufacturing a little

Colonial Churn

that will look capable of producing the best sweet country butter (Fig. 275).

Cut Fig. 274 of heavy paper or light-weight cardboard; mark three bands on it (Fig. 275).



Fig. 276.—Cork lid to the churn.

Make your churn much larger than pattern, have it deep enough to stand as high as Fig. 275. Glue the sides together along the dotted lines, turn

up the circular bottom and glue the extensions up around the bottom of the churn. Fit a cork in the



Fig. 278.—Dasher.



Fig. 279.—Push the end of the handle through the dasher.



Fig. 280.—Cut end of handle pasted on the dasher.



Fig. 277.—Handle of the dasher.

top for the churn-lid and make a hole through the centre of the cork for the handle of the dasher (Fig. 276). Make the handle by rolling up a strip of paper as you would roll a paper lighter. Glue the loose top end of the handle on its roll; then cut the large end of the handle up a short distance through its centre (Fig. 277). Cut the dasher (Fig.

278) from cardboard, slide it over the divided end of handle (Fig. 279), bend the two halves of the handle-end in opposite directions, and glue them on the dasher as shown in Fig. 280. Slip the handle of dasher through the cork lid (Fig. 281), and fit the lid in the churn (Fig. 275).

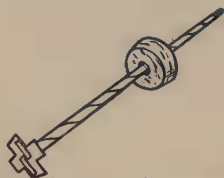


Fig. 281.—Put the handle of the dasher through the lid.

Paint the churn and handle of dasher a light-yellow-brown wood color, the bands black, and when dry you can work the dasher up and down the same as if the churn were a real one. Stand the churn in your kitchen not far from the fire so that little Thankful may attend to the cooking while she is churning.



The Tissue Paper Christmas Greens Look Very Natural.

NEW CHRISTMAS DECORATIONS



BRANCHES of the spiked leaf holly, branches of white berried mistletoe and yards of evergreen rope can be made of tissue paper to look so natural it is difficult to believe Mother Nature did not provide the material.

Paper

enough for the making of Christmas greens to decorate an ordinary room quite lavishly may be bought for fifty cents or less. One sheet of tissue paper will make thirty-two holly leaves. One sheet of tissue paper will make a large bunch of mistletoe and one sheet of tissue paper will make one yard of evergreen rope. Complete success in this work depends largely upon the paper used and great care must be taken in selecting the colors. The quality should be good, else it will lack the necessary crispness and staying properties.

For the holly and evergreen choose a dark moss-green paper, which is a yellow green with no tinge of blue. For the mistletoe you must have a light gray-green, also of a yellow tone, a light cardinal red for the brilliant holly berries, white for the waxy mistletoe berries and dark gray-brown for holly stems. One

From "Things Worth Doing." Copyright, 1906, by Charles Scribner's Sons.

sheet each of the red and white paper will probably be sufficient for all the berries you will want, and one sheet of gray-brown will answer for the stems. Besides the paper you must have a spool of fine wire or coarse thread for winding and some natural bare branches or twigs, or a roll of heavy bonnet wire for stems.

Begin with the

Holly

and cut one sheet of the dark moss-green tissue paper in half (Fig. 395). Fold the half sheet according to the dotted lines through the middle and you will have Fig. 396. Fold Fig. 396 through the middle as shown by the dotted line and there will be Fig. 397. Bring the two ends of Fig. 397 together, folding at the dotted line, and it will give you Fig. 398. Again fold along the dotted central line and you will have Fig. 399. Fold through the middle, along

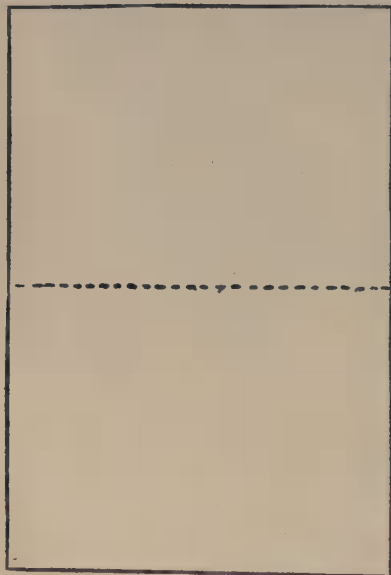


Fig. 395.—Cut a sheet of tissue paper in half.

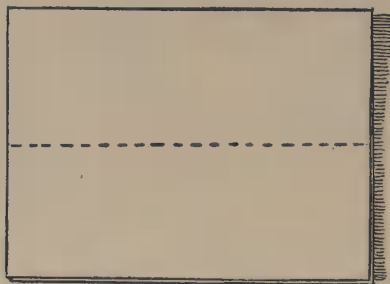


Fig. 396.—Fold the half sheet of paper.

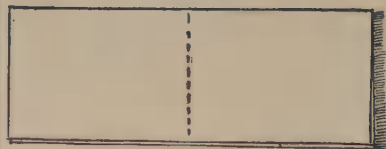


Fig. 397.—Fold again.

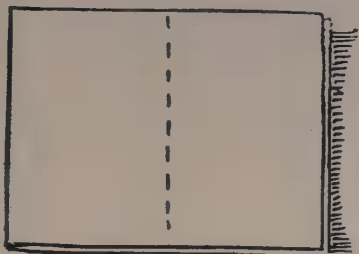


Fig. 398.—Bring the ends together.

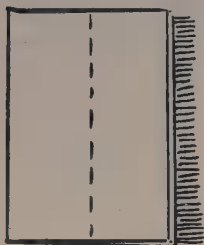


Fig. 399.—Fold once more.

the dotted line, for the last time and there will be an oblong, one and three-quarter inches wide by five inches long.

With a soft lead pencil draw the outline of a half holly leaf after the pattern (Fig. 400), the fold of the paper forming the straight edge of the outline. Cut along the pencil line, open the fold and there will be sixteen leaves like Fig. 401. The dotted line

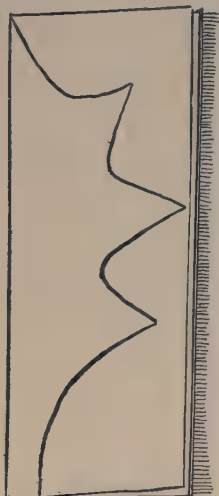


Fig. 400.—The paper is folded and leaf cut out like this.

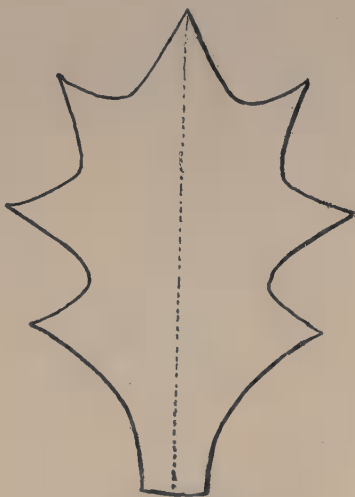


Fig. 401.—Sixteen leaves like this.



Fig. 402. — Begin at the top to twist the points.

(Fig. 403) and, refolding the leaf down the middle, pinch the underside of the fold to form the mid-rib, bringing your



Fig. 403.—Pinch the underside to form the mid-rib.

running lengthwise through the middle of the leaf shows where the paper was folded. Have a damp sponge ready and slightly moisten the fingers of your right hand on the sponge—never with your lips in handling green paper. Take one leaf in your left hand and with the moist fingers of your right hand twist each point of the leaf into a sharp spike, beginning at the top of the leaf as in Fig. 402. Twist the lower part of the leaf into a stem



Fig. 404. — The finished leaf will look like this.

two hands together and puffing the paper a little as you do so (Fig. 403). The finished leaf should resemble Fig. 404. The crinkled appearance given by pinching and twisting adds much to the natural look of the leaf. You may vary the size, making some leaves smaller than others, but keep as nearly as possible to the pattern, for experiment has proved it to be a good one.

Before putting your leaves on the stems make the

Holly Berries,

for they must be fastened on first.

From your red tissue paper cut a number of pieces two and a half inches square, make a little ball of raw cotton a trifle larger



Fig. 405.—Place the cotton in the centre of the paper.



Fig. 406.—Draw the paper around the ball.



Fig. 407.—Wrap the three stems together.

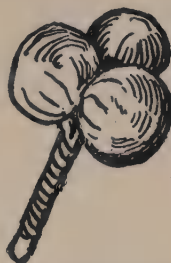


Fig. 408.—Cut off the ragged ends.



Fig. 409.—Fasten the berries to the end of a twig.

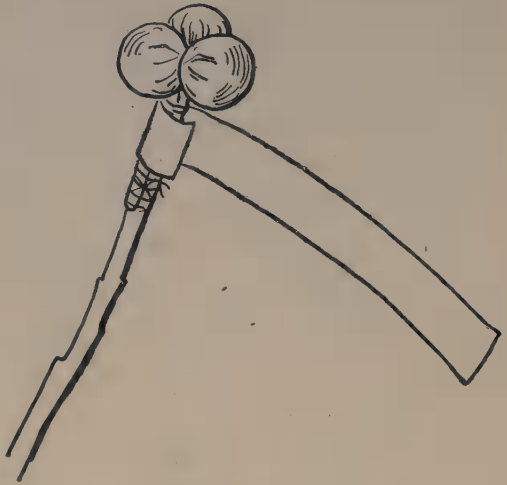


Fig. 410.—Beginning to wrap the stem.

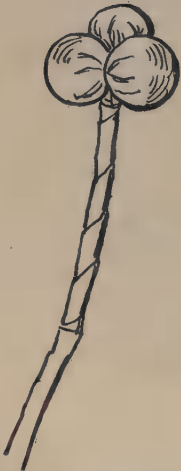


Fig. 411.—The stem is wrapped with paper.

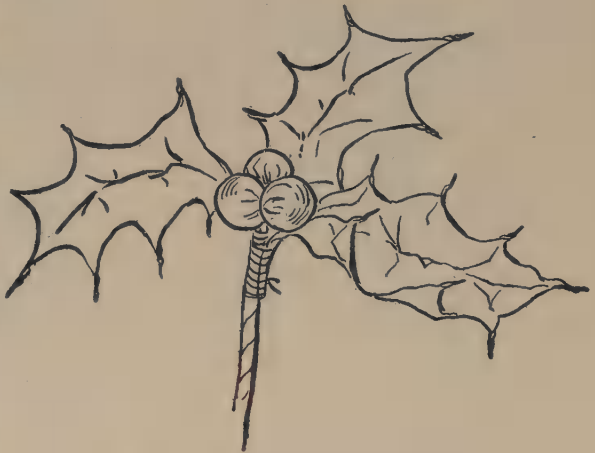


Fig. 412.—Fasten the leaves to the stem.

than a good sized pea and place it in the centre of one of the squares of paper (Fig. 405). Draw the paper up and around the ball, completely covering it, then twist the remainder of the paper into a stem (Fig. 406). Make three berries, twisting their stems as tightly as possible and bunch them.

With your fine wire or thread, wrap the three stems closely together (Fig. 407) and cut off the ragged ends (Fig. 408). Take up a natural branch and wrap the stems of the berries to the end of a twig (Fig. 409). Cut a strip of the gray-brown paper half an inch wide and about four inches long, and, beginning close to the berries (Fig. 410), wrap the stem with the paper as shown in Fig. 411.

Fasten three leaves to the stem close to the berries as in Fig. 412, and place other leaves about one inch apart, alternating first on one side then on the other side of the stem (Fig. 413).

When the holly is to be made into



Fig. 413.—Place the other leaves about one inch apart.

Wreaths,

the branches should not be large and a small wooden or wire hoop should form the foundation of the wreath. Upon this hoop the small branches of holly must be bound, overlapping one another and extending out beyond the hoop to form a generous wreath. A bright red ribbon bow, fastened at the top of the holly wreath, gives it a still more realistic effect.

For Mistletoe

cut the gray-green tissue paper into pieces eight and one-half inches long by one and a half inches wide. Bring the two ends of a strip together, folding through the middle, to form the oblong

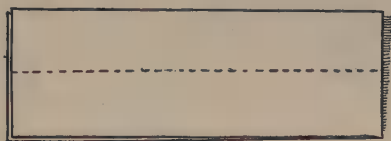


Fig. 414. — Bring the two ends of the strip together.



Fig. 415—Cut out the mistletoe leaf in this way.

(Fig. 414). Fold Fig. 414 lengthwise through the middle along the dotted line and on it draw the outline of half of a mistletoe leaf, with the straight edge on the long fold and the stem end on



Fig. 416.—The twin leaves.

the short fold of the paper (Fig. 415). Cut along this outline, open the folds and you will have twin leaves like Fig. 416. Bring the two open leaves together and twist the connecting part into



Fig. 417.—Twist the connecting part into a stem.



Fig. 418.—Nestle a couple of berries in between two leaves.

a stem like Fig. 417. Make a number of white mistletoe berries according to the directions given for the red holly berries and wrap them together in pairs; then nestling a couple close in between two leaves (Fig. 418) wrap them on the stem. The

Stems

of the mistletoe should be very irregular and branching, and it may be necessary to make them of bonnet wire in order to produce the proper shape.

Fig. 419 shows the branching irregular stem and the position of leaves and berries. Some of the twigs should be left bare, as they are so often on the natural mistletoe branch.

Fasten on the leaves and berries by wrapping with fine wire and then cover the stems with strips of the gray-green tissue paper, wrapping it as directed in making the holly branch. The only difference being that while the holly stem is wrapped with paper only far enough to cover the red stems of the berries and the leaves are put on afterwards, the mistletoe leaves must be

fastened on with the berries and the entire stem then covered with the paper. You will remember that the stems of the natural



Fig. 419.—Put the leaves and berries on the stem.

mistletoe are as pale in color as the leaves, so no dark wood must show in your branch.

Hang your bunch of mistletoe from the chandelier and you will find that no one will stop to examine it too closely, and the Christmas games can be played just as merrily under the paper as under the real mistletoe.

There now remains but the

Ropes of Evergreen

to complete the time-honored Christmas decorations.

Fold a sheet of the dark moss-green tissue paper crosswise, then fold again and you will have an oblong a little less than four

inches wide and the length of the paper's width. Press the folds down flat and cut them open with a paper knife, then, keeping the strips together, fold crosswise through the middle; again



Fig. 420.—Cut this oblong into a fringe.

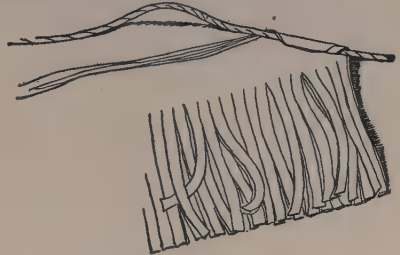


Fig. 421.—Begin the evergreen rope in this way.

fold crosswise through the middle and there will be an oblong like Fig. 420. Cut this oblong into a fringe, bringing the slits to within one inch of the top edge and making each strip not more than one-quarter of an inch wide (Fig. 420). Unfold and



Fig. 422.—The evergreen rope is made like this.

separate four pieces to loosen the fringe, then place the top edges of the four pieces together once more and, taking a long piece of strong twine, curl the right hand upper corner of the heading of

the fringe over the twine near the end (Fig. 421). From this start to wrap the fringe around and around the twine forming the rope shown in Fig. 422.

When you have almost reached the ends of the first four strips of fringe, paste the ends of the headings of four more strips on to the first and continue to wrap as before. In this way you may make your evergreen rope as long as you wish.

There is just one word of caution which must go with the assurance of the real beauty of these Christmas decorations and that is: Remember to hang your wreaths and ropes where they will not be exposed to the flames of gas, candle or lamp, for while they are scarcely more inflammable than the natural greens, it is not well to take any risks and neither is it at all necessary. With this in mind your rooms may be inexpensively, prettily and safely decorated with the tissue paper Christmas greens.

AN INDIAN ENCAMPMENT



AN Indian encampment for your very own! A wigwam, camp-fire, Indian travois, blanket-weaving loom, gorgeous feathered head-dress, bow, arrows and shield, tomahawk, wampum, and a little copper-colored papoose in its funny stiff cradle, hanging on a tree entirely alone! Does not all that sound delightful? The complete scene can actually be made to appear in your room at home.

Take for

The Ground

a common pastry-board or any kind of board of the desired size—about nineteen by twenty-six inches—and for grass cover one side and the four edges of the board with a piece of light-green cotton flannel stretched tight, fleece side up, and tacked to the under side of the board. Sprinkle sand and small stones on the grass at one side of the wigwam, to show where the grass has been worn off by the tramping of the Indians, the bronco pony, and the dog, for all Indians possess dogs of some description. If you have a toy dog of suitable size, stand him by the fire where he will be comfortable. Before the red men owned horses, a dog was always used to drag the travois, and to this day the braves care as much for a dog as does any pale-faced boy—which

From "Recreations for Girls." Copyright, 1904, 1906, by Charles Scribner's Sons.

is saying much, for a white boy and any kind of a dog make devoted friends and comrades.

Now that we have our camping-ground, the first thing we must do is to

Put Up the Wigwam

for shelter. Draw an eight-inch diameter circle on the grass near one end of the ground. Fold a strip of paper

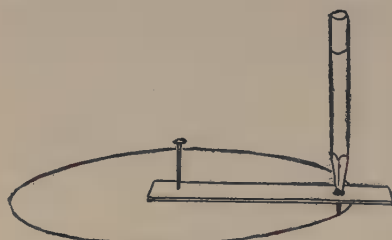


Fig. 167.—Home-made compass.

lengthwise, stick a pin through one end of the paper and drive it down into the board where you wish the centre of the circle, push the point of a lead pencil through the other end of the paper four inches from the pin; keep the pin steady

while you move the pencil around many times until a circle appears plainly on the grass (Fig. 167).

Cut twelve slender sticks eleven inches long and sharpen the heavy end of each into a flat point (Fig. 168). The sticks must be straight, for they are wigwam-poles. Tie three poles together two inches from their tops and spread out the sharpened ends at nearly equal distances apart

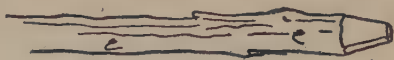


Fig. 168.—Pole sharpened to flat point.

on the circle line; mark the spots where they rest and bore gimlet-holes in each place through the cloth into the wood. Enlarge each hole with a penknife and insert the poles, pushing the sharpened points down firmly into the holes (Fig. 169). Add seven more poles around the circle, keeping the spaces between all about even. Sink these last poles in the ground as you did the first three; then tie the tops together

around the first three poles, and you will have the wigwam frame-work of ten poles standing strong and firm.

Make the cover of unbleached or brown-tinted cotton cloth cut like Fig. 170. Mark the curved lower edge with the home-made compass used for the grass circle. Fasten the pin and pencil in the paper strip nine and one-half inches apart; draw almost a

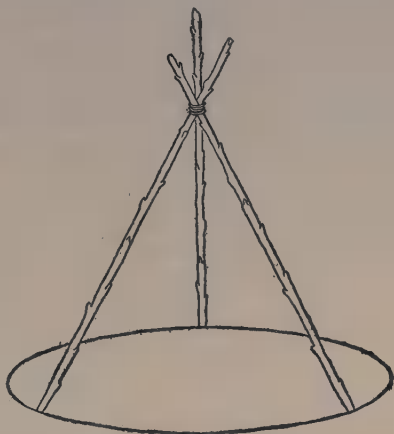


Fig. 169.—First three poles planted firmly in edge of circle for wigwam.



Fig. 170.—Cover for wigwam.

half circle, then an inch and a half from the spot A (Fig. 170), where the pin is stationed, begin to cut the opening for the top of the wigwam poles, B (Fig. 170). Slash the point C in as far as D, sew pieces of cloth over the points E and E, leaving the opening at dotted lines to form pockets for the smoke-poles. Cut two rows of little holes on each side of the upper part of the wigwam to run the pinsticks through when fastening the wigwam together (Fig. 171).

Now comes the fun of decorating the cover. Pin the cloth out flat and smooth, and paint in brilliant red, yellow, black, green, white, and blue the designs given in Fig. 170. When finished, fit the cover over the wigwam-poles and with short, slender sticks pin the fronts together. Peg the lower edge down to the ground with short black pins and slide a pole in each pocket of the smoke-flaps E and E (Fig. 170). Bring the poles around and cross them at the back of the wigwam. As you do this you will exclaim with delight at the result, for the little wigwam will be very realistic.

In front of your wigwam or tepee

Build a Make-Believe Fire

of bits of orange and scarlet tissue-paper mixed in with short twigs, and then you must manufacture something to cook in. Bore a hole in the ground near the fire and fit in the fire-pole, making it slant over to one side and hang directly above the fire. Place a stone over the embedded end of the pole to keep it firm. Suspend an acorn kettle or any little kettle of the right size for the Indians to use on the pole and the camp will begin to look cosy for the red men to enjoy. Hunt up a jointed doll about five inches high, paint it copper color, ink its hair, and the doll will be a fairly

Good Indian.

If you can find a Zulu doll of the required size, with long, straight black hair, and give him a wash of dull red paint,



Fig. 171.—Wigwam with make-believe camp-fire.

you can turn him into a fine Indian. Failing these dolls, make an Indian doll of dull red raffia or cloth. This you

can do if you try, and remember to have your red man a little more slender than store dolls; most of these are rather too stout to make good Indians.

Real chiefs like Turning Eagle, Swift Dog, Crazy Bull, and others, wore gorgeous feather head-dresses, and gloried in the strange war bonnets, not because they were gay and startling, but for the reason that each separate feather in the

head-band meant that the owner had performed a brave deed of which the tribe was proud, and the greater the number of brave deeds the greater the number of feathers; consequently the longer the bonnet-trail. This explains the real meaning of the common expression, "A feather in your cap."

Your Indian must be a mighty chief and will need a very long-trailing

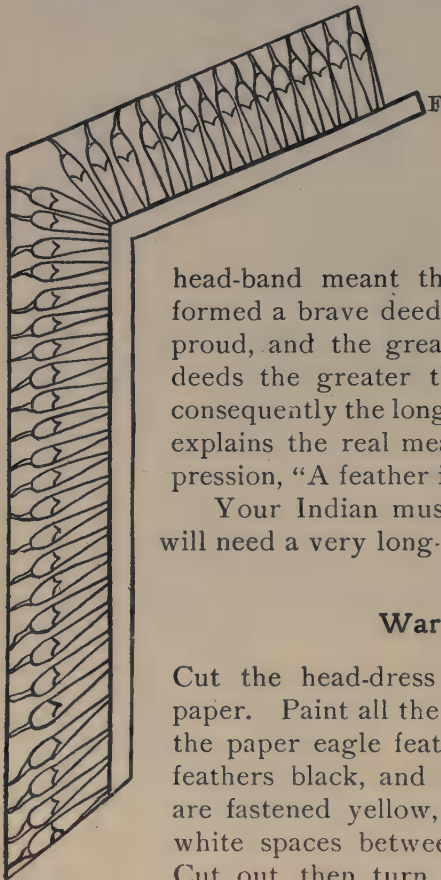


Fig. 172.—Pattern for war bonnet.

War Bonnet.

Cut the head-dress like Fig. 172 of white paper. Paint all the paper horse-hair tips on the paper eagle feathers red, the tops of the feathers black, and the band in which they are fastened yellow, red, and green, leaving white spaces between the colors (Fig. 173). Cut out, then turn the end of the band F (Fig. 172) until the loop fits the Indian's head, and glue the end of the loop on the strip

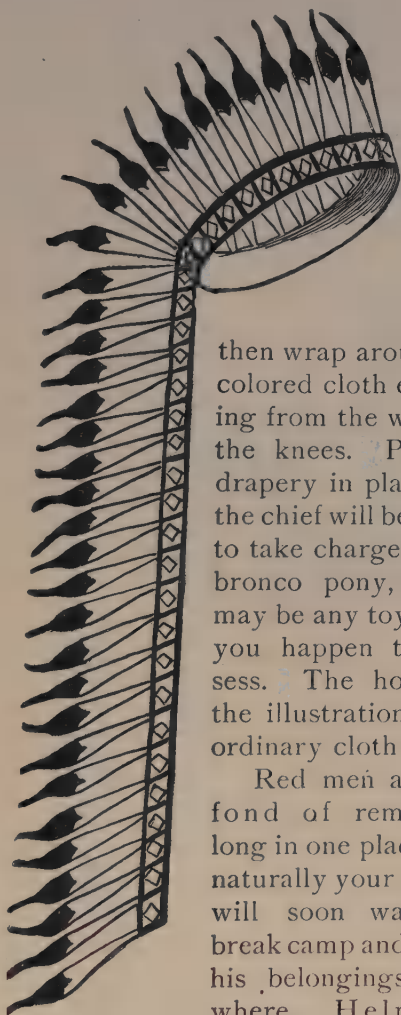


Fig. 173.—Indian war bonnet.

(Fig. 173). Paste fringed yellow paper around each of the chieftain's feet, fringed edge uppermost, to serve as moccasins. Part the Indian's hair at the back, bring the two divisions in front, one on each side of the head, and wind each with scarlet worsted as the real Indian wears his hair,

then wrap around your red man a soft, dull-colored cloth extending from the waist to the knees. Pin the drapery in place and the chief will be ready to take charge of his bronco pony, which may be any toy horse you happen to possess. The horse in the illustration is an ordinary cloth toy.

Red men are not fond of remaining long in one place, and naturally your Indian will soon want to break camp and carry his belongings elsewhere. Help him prepare by making

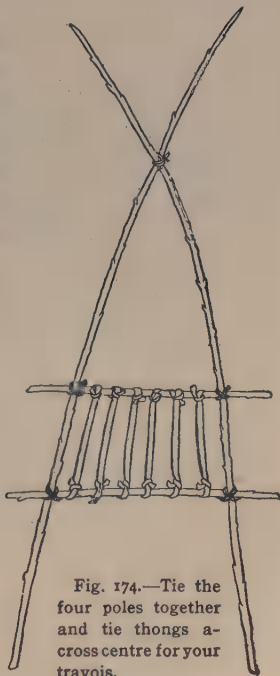


Fig. 174.—Tie the four poles together and tie thongs across centre for your travois.

A Travois.

You will need four slender poles, two fifteen and one-half inches long, one five and one-half and another six and one-half inches long. Bind the six-and-a-half-inch pole across the two long poles four inches from their heavy ends; fasten the five-and-a-half-inch pole across the long poles two and one-half inches above the first cross-piece. Instead of



Fig. 175.—Travois ready for camping outfit.

thongs of buffalo hide, such as the real red man would use, take narrow strips of light-brown cloth to form the rude net-work over the space bounded by the four poles. Tie the top ends of the long poles together (Fig. 174), then tie the travois to the horse, as in Fig. 175. In most of these conveyances the thongs are tied across one way only, from short pole to short pole, forming a ladder-like arrangement.

A chief must always have his

Calumet,

or "pipe of peace," to smoke and pass around the council circle, when all the leaders of the different tribes meet to talk over important matters concerning the welfare of their people. Real calumets are generally large and of goodly length, some of them being four feet long. They are made of dull-red stone, which, when first cut from the large mass, is soft

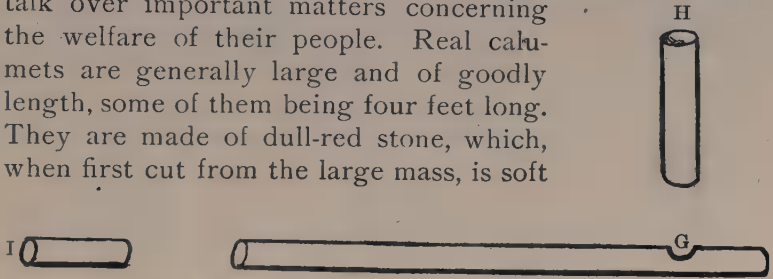


Fig. 176.—Different parts of straw calumet.

enough to be carved out with a knife; later the pipe becomes hard and capable of receiving a polish. But as the red stone is not within our reach, we must use dull red-colored straw for the calumet. Soak the straw in hot water



Fig. 177.—Calumet finished.

to render it less brittle. Then cut a three-inch length piece; make a hole in it a short distance from one end (Fig. 176, G) and insert a three-quarter inch length of straw for the pipe bowl (Fig. 176, H). For the mouthpiece take a

half-inch length of white straw (Fig. 176, I), and slide it in the other end of the pipe. Glue both bowl and mouth-piece in place and decorate the calumet with red, green, and white silk floss tied on the pipe stem (Fig. 177).

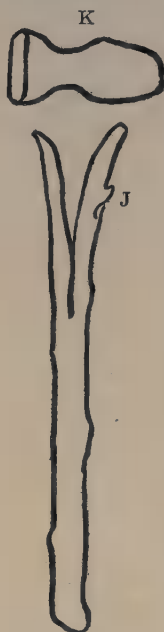


Fig. 178. — Handle and hatchet for tomahawk.

The Tomahawk

must not be forgotten. Soak a stick two and one-half inches long in hot water; when it is pliable, split an end down one inch, no more (Fig. 178, J), and in true Indian fashion bind a stone hatchet (Fig. 178, K) between the split sides of the stick handle with thongs of hide. Whittle the little hatchet from a piece of wood, cover it with glue, then with sand. When dry it will be difficult for others to believe that the implement is not of real stone. Instead of thongs use thread (Fig. 179).



Fig. 179. — Tomahawk ready for use.

The Chieftain's Shield

is of hide taken from the neck of the bull bison; the piece must be twice the required size for a finished shield to allow for the necessary shrinkage. Over a fire built in a hole in the ground the skin is stretched and pegged down. When heated, it is covered with a strong glue made from the hoofs and joints of the bison, which causes the hide to contract and thicken. As this process goes on the pegs are loosened and again ad-

justed until the skin ceases to contract and absorb the glue. Then the hide is much smaller and thicker than at first. When it has slowly cooled, the skin is cut into a circle and

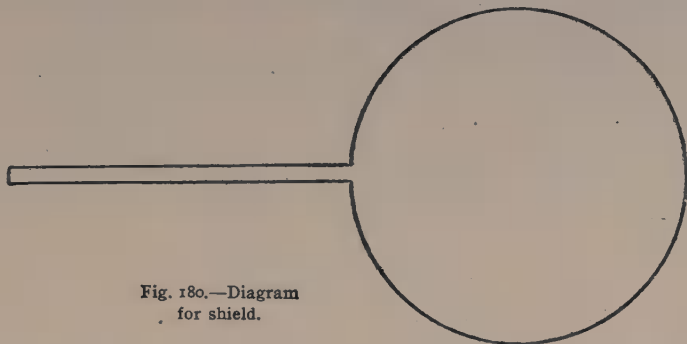


Fig. 180.—Diagram
for shield.

decorated. Though pliable, the shield is strong enough to ward off blows from arrows or spears.

Bison hide is something you cannot obtain, so take writing paper for the shield. Cut it into a circle an inch and a half in diameter, with an extension for the handle (Fig. 180). Glue the free end of the handle on the opposite side of the back of the shield. Make ten paper eagle feathers (Fig. 181), hang seven on the bottom of the shield with red thread, after first



Fig. 181.
Eagle feather
of paper.



Fig. 182.—Decorated Indian shield.

decorating the centre of the shield with given designs and the edge with colored bands, using any or all of the following colors, but no others: positive red, blue for the sky, green for the grass, yellow for the sun, white for the clouds and snow, and black. To the Indian color is a part of religion. Purple, pinks, and some other colors, the red man, loyal to his beliefs, can never bring himself to use. Attach two of the remaining feathers at the top and another on the centre of the shield, as shown in Fig. 182.

The Indian makes his

Arrow-heads

of triangular flakes of flint chipped from a stone held between his knees and struck with a rude stone hammer. The pieces knocked off are carefully examined, and only those without flaws are kept. Stones for arrow-heads must be very hard. When found, the red men bury them in wet ground and build fires over them, causing the stones to show all cracks and checks. This enables the arrow-maker to discard those unfitted for his work.



Fig. 183.—Paper flint arrow-head.

Though you cannot make a real flint arrow-head, you can manufacture a toy one. Take a piece of stiff pasteboard and cut it like Fig. 183. Let the length be a trifle over half an inch. Cover the arrow-head all over with a light coat of glue, then dip it in sand, and the arrow-head will come out as if made of stone. Were it actually hard stone and large size you would be obliged, as the Indians do, to trim and shape more perfectly the point and edges of the arrow-head. You would hold a pad of buckskin in your left hand to protect it from the sharp flint, and on your right hand would be a piece of dressed

hide to guard it from the straight piece of bone, pointed on the end, which you would use to strike off little bits of stone along both edges, working cautiously as you neared the point in order not to break it. But such work will not be needed on your arrow-head.



Fig. 184.—Insert arrow-head in shaft.

For

The Shaft

hunt up a piece of wood strong and straight. Cut it three inches in length, remove the bark and scrape the wood until it is about the thickness of an ordinary match. Notch one end and split the other end down one-quarter of an inch, insert the

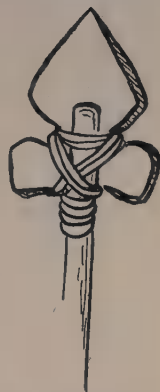


Fig. 185.—Arrow-head and shaft bound together.

arrow-head (Fig. 184), then bind the shaft and head together with thread (Fig. 185), in place of the wet sinew an Indian would use for a real arrow, after he had first fastened the head in the shaft with glue from buffalo hoofs.

Cut three paper feather strips (Fig. 186), each an inch in length, paint black bands on them, bend at dotted line and glue the feathers on the shaft one-quarter of an inch from the notch, allowing them to stand out at angles equally distant from each other (Fig. 187). Bind the



Fig. 186.—Paper feather for arrow.

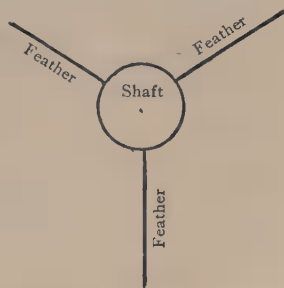


Fig. 187.

extensions L and M (Fig. 186) to the shaft, and tie tufts of white and red worsted on immediately above the feathers to help in finding the arrow (Fig. 188). Paint the shaft in brilliant colors.

Almost any kind of wood that has a spring will make

A Good Bow

for your little Indian. Cut the piece of wood four inches long and an eighth of an inch wide. Scrape it flat on one side and slightly rounded on

the other, notch the stick at each end, wind the centre with red worsted and paint the bow in bright hues (Fig. 189). Tie a strong thread in one notch and bring it across to the other notch; tighten until it bends the bow centre half an inch from the straight thread; tie the thread around the notch (Fig. 190). Now try the wee weapon; hold it vertically and shoot the little arrow into the air. It will fly very swiftly away, landing many yards from where you stand.



Fig. 188.—Finished arrow.

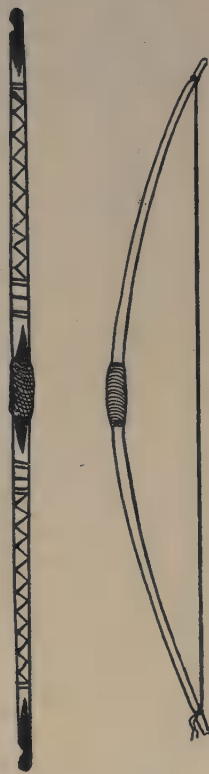


Fig. 189.—Bow ready for string.

Fig. 190. Bow string.

Make the bow case

(Fig. 192) of ordinary wrapping paper cut like Fig. 191, three and a half inches long and two and a half inches wide.

Fold the paper lengthwise through the centre and glue the sides together along the dotted lines; then fringe the edge up to the dotted line and decorate with gay paint.



Fig. 192.—Bow case finished.

Dress the jointed doll squaw in a fringed

Chamois-Skin Gown;

fold the skin and let one half form the front, the other half the back. Cut the garment like the half N, in Fig. 193, stitch the sides

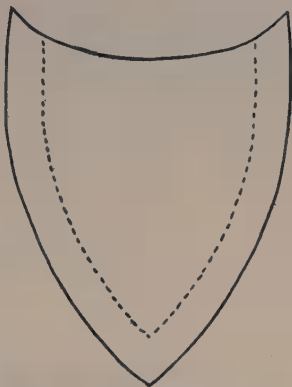


Fig. 191.—Cut bow case like this.

under part of the sleeves together and fringe both sleeves and bottom of the dress (O, Fig. 193). Belt the gown in with scarlet worsted and load the squaw down with strands of colored beads; then seat her on the grass (Fig. 194) while you make the primitive loom for her to use in weaving one of the famous

Navajo Blankets.

Paint a two by four inch piece of white cotton cloth with a blanket design in red and black, with white

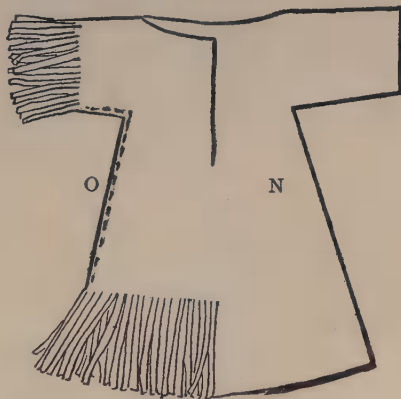


Fig. 193.—Squaw's chamois dress.

between the markings, and pin it securely on a board (Fig. 195). Tie stones to a pole six inches in length (Fig. 196); with long stitches fasten the stone-weighted

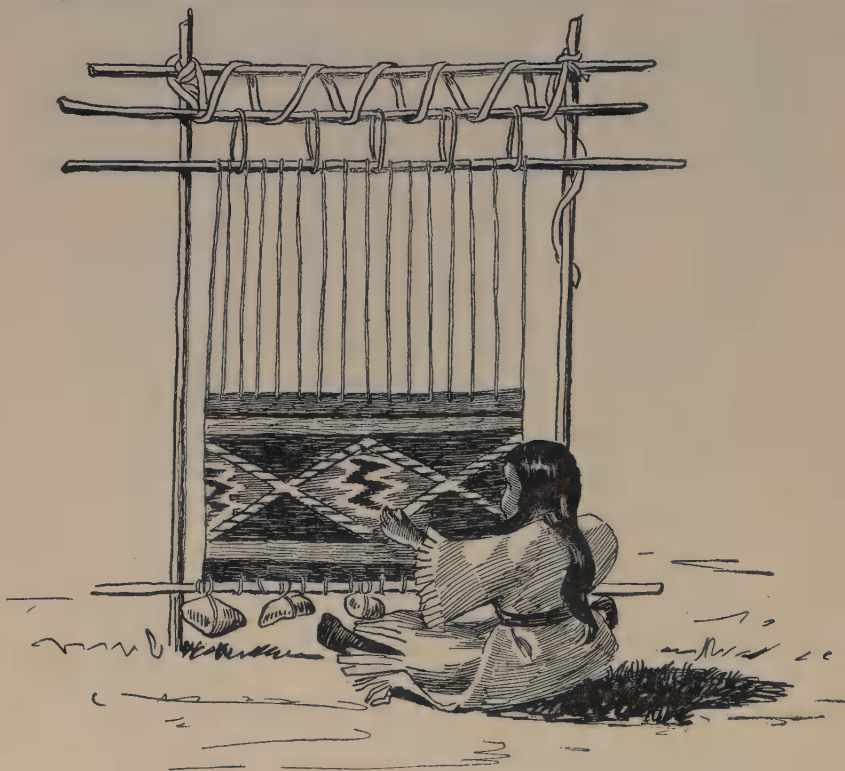


Fig. 194.—Squaw doll make-believe weaving Navajo blanket on primitive loom.

pole to the bottom edge of the painted cloth blanket (Fig. 197).

Two inches above the blanket attach a six-inch pole to the board with pins and use a coarse needle and heavy thread to make the warp. Run the thread through the

wrong side of the blanket and up around the pole. Cross it on the under side of the long thread (P, Fig. 197) which extends from blanket to pole.

Carry the thread along the pole a short distance, loop it over (Q, Fig. 197) and bring the thread down through the right side of the blanket. Take a long stitch and again

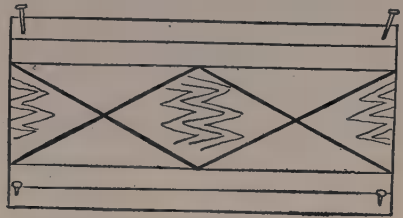


Fig. 195.—Indian blanket pinned on board.

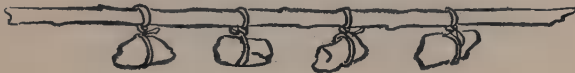


Fig. 196.—Stones tied to pole for bottom of loom.

carry the thread up over the pole. Continue until the warp is entirely across the blanket. Pin another pole six and a

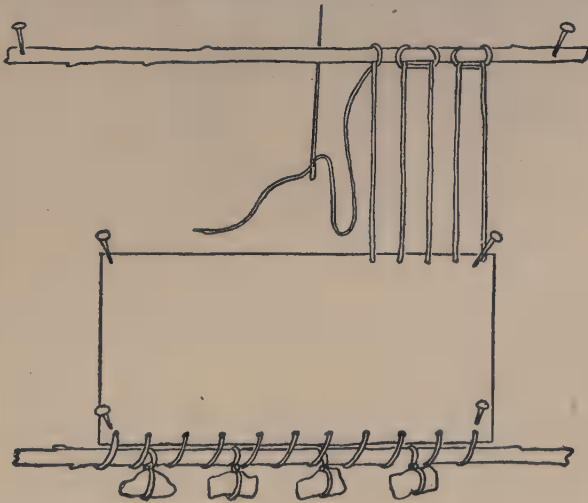


Fig. 197.—Building primitive loom.

half inches long, three-quarters of an inch above the top pole, and fasten the two poles together by tying loops of string across from one to the other (Fig. 198).

Make the loom frame of two seven-inch poles four and a half inches apart and crossed at the top by another seven-inch pole, the three firmly tied together and made to stand erect on the grass by planting the two upright poles in holes

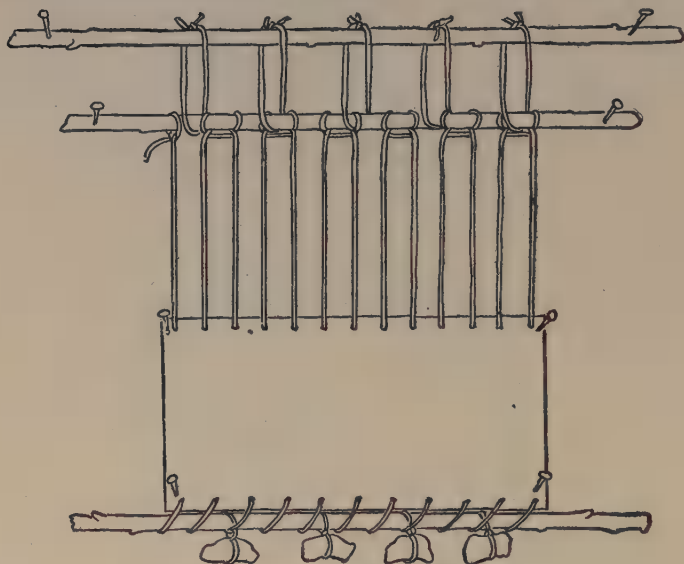


Fig. 198.—Primitive loom ready for frame.

bored through the cloth grass into the board ground. Hang the loom on this frame by winding a narrow strip of cloth loosely around the top of the frame and top of loom (Fig. 194).

Find a stout, short-branched twig for

The Tree

(Fig. 199). Sharpen the bottom and drive it into a hole in

the ground. For the foliage cut a fringe of soft green and olive-brown tissue-paper folded lengthwise in strips. Crimp the strips with a blade of the scissors, then open out the fringe; gather each one through the centre, give the paper



Fig. 199.—Natural twig and tissue-paper tree.

a twist, and the two ends will form bunches of foliage. Work the twisted centre of one piece down into a crack at the top of the tree. Over across this at right angles in another opening, fit in the second twist of paper foliage and

crown all with a bunch standing upright as shown at Fig. 199.

A solemn

Little Papoose

bound in its stiff cradle is one of the drollest things imaginable. Paint a small doll copper color, make its hair black, and bind the baby in a cradle cut from brown pasteboard (Fig. 200). Cut along heavy line and bend forward the

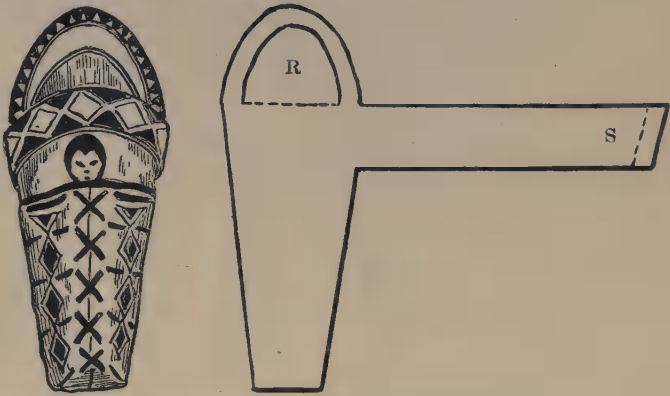


Fig. 200.—The little papoose you can make.

Cradle for papoose.

tongue R along the dotted line, bring the strap S across and glue the end on the under side of the cradle; then line the cradle with white tissue-paper and place the Indian child on it; spread a piece of vivid red tissue-paper over the infant, bringing the sides of the cover on the under side of the cradle, where you must glue them. Fold over the lower end of the paper and glue that also on the back of the cradle. Paint the cradle and portions of the cover white, green, black, and yellow (Fig. 200); then hang the cradle and baby

on the limb of the tree (Fig. 199), where the little papoose will be safe while his squaw-mother works at her weaving.

The red men use queer money which they call

Wampum.

It is made of shells found usually along the borders of rivers and lakes. The Indians cut the thick part of the shell into cylinders about an inch long, bore holes lengthwise through the centres and string them like beads on fine, strong sinews (Fig. 201), but this money is not as pretty as glass beads, for it resembles pieces of common clay pipe stems. A certain number of hand-breadths of wampum will buy a gun, a skin, a robe, or a horse, and when presented by one chief to another the wampum means good-will and peace. Of course, you will want to supply your Indians with their own kind of money. You can string the wampum into a necklace and decorate the strand with eagle claws, bright beads, and tufts of gay worsted.



Fig. 201.
Wampum,
Indian money.

Find some beads much smaller, but as near as possible in color and form to real wampum, and string them with tiny eagle claws made of wood cut like Fig. 202, only smaller. Paint the claws very dark gray, almost black, and bore a hole through the heavy end with a hat-pin heated red hot. The claws will then string easily and give quite a savage appearance to the necklace (Fig. 203).



Fig. 202.
Buffalo claw
cut from
wood.

Let the colored worsted tufts, which must take the place of hair, be bright-red, and the strands of round

beads on each side of the necklace of various colors (Fig. 203).

Indians when they cannot obtain beads use gayly colored porcupine quills for their embroidery. You need not try the embroidery, but be sure to make the entire Indian encampment with everything pertaining to it.



Fig. 203.—Indian necklace of wampum, eagle claws, tufts of hair, and bone beads.

PICTURE WRITING AND SIGN LANGUAGE



THE next best thing to seeing one's friends is hearing from them, and the more interesting the letter the greater the enjoyment, particularly when the communication is intended to be passed around the entire home circle. There is a delightful way in which to

express yourself differently from ordinary writing; a method used by the early Egyptians, called picture writing. The Egyptian pictures were not at all like those made by modern artists; their representations were crude and unfinished, yet they answered very well for the people and the times. You have advantages over those ancient people inasmuch as you need not even attempt to draw the designs. All that is necessary for you to do is merely to look over the newspaper and magazine advertisements, select the prints needed, and after cutting out and pasting them on a sheet of paper, with a few connecting words between, you will have produced an odd, interesting letter, and the work will be pure fun.

Fig. 572 gives an idea of such a letter, supposed to have been written on Thanksgiving. Try to read it. For

From "What a Girl Can Make and Do." Copyright, 1902, by Charles Scribner's Sons.

Dear



and



send



greetings



know there will be

and lots of



Good Food

I like



best



lease use



and send me pictures of



and my



Wishing you a

time as ever
your hopeful
one

Fig. 572.

fear you might not quite catch the meaning, here it is interpreted for you:

“Dear Grandmother, Aunts, Uncles, and Cousins: I send you greetings. I know there will be a cooking of tarts, turkey, puddings, and lots of good things. I like sweet-meats and fruit best. Please use the camera and send me a picture of the family while at dinner, and of my cousins standing in a row. Wishing you a jolly time,

“As ever, your

“HOPEFUL ONE.”

This is intended only as a suggestion; if you can write your letter entirely with pictures, without the aid of words, it will be much better.

There is another method you might employ; take the well-known

Symbols

and compose your missive of these. Such as the dove, meaning peace, gentleness; anchor, hope; ark, refuge; key, explanation; chain, bondage; star, promise; lamb, innocence; scales, justice; horn of plenty, prosperity; heart, love; shepherd's crook, protection, and hour-glass, time. The list is much longer, but enough has been given to explain the scheme; other designs may be added as needed, but use only those whose significance is well established and commonly understood.

Flower Writing

makes a charming letter, the blossoms being placed in rows according to their meaning as given in the language of flowers. Compose a sentence of white clover, oats, and balm, and it will read:

“I promise (white clover) music (oats) and social intercourse (balm).”

This might form part of an invitation to your house-party.

For a regular

Indian Powwow

letter you must do as the red man does and write in Indian signs, which are usually rudely drawn figures meaning

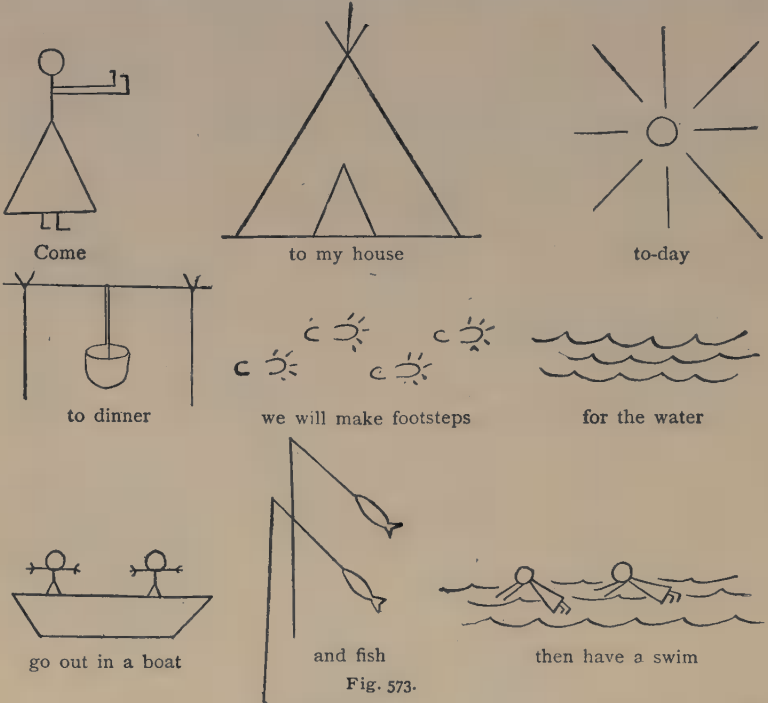


Fig. 573.

much to our copper-colored brother, but often requiring ingenuity on the part of the white man to translate. Some of the best examples are to be seen on sandstone in Dakota County,

Neb., where there are hundreds of sketches. One of the most distinguished of Indian artists or historians is said

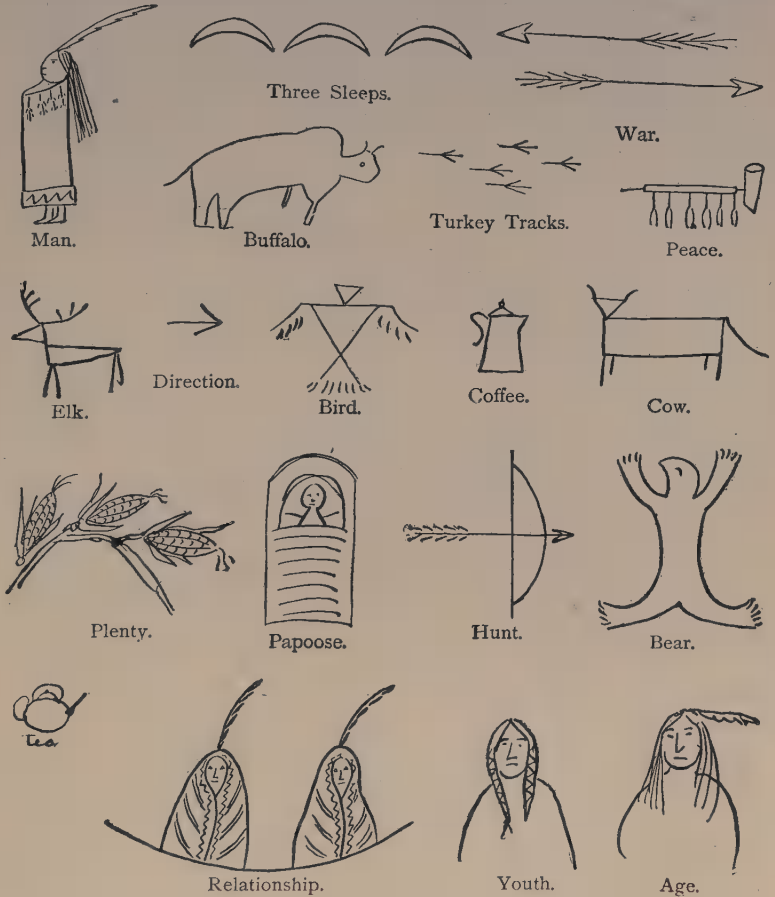


Fig. 574.

to have been Lone Dog, of Yankton, Dak., who made most of his pictures on skins. Neither stones nor skins

will answer your purpose; ordinary paper is more convenient and will be as fully appreciated if you use thought and care in drawing and composing your message. Make simple, rude pictures of different objects, borrowing the Indian's idea but adapting it to your needs. Fig. 573 gives an example of a girl's powwow letter. You may invent as many designs as you choose, that will be part of the fun of Indian writing. Fig. 574 shows some of the signs needed.

A Letter of Colors

is something entirely new; it should be composed of thoughts embodied in colors, without alphabet, words, or pictures—nothing but brush strokes of delicate pinks, tender greens, soft grays, deep orange, rich purples, and all the many and varied tones, tints, shades, and hues known to man. The following example, being fully interpreted, will initiate you in color meanings and composition:

Light Scarlet.

My Dear Friend :

Light tone of yellow.

I am glad

Drab.

you have thought out

Blue.

the truth.

Red brown.

My interest in

Scarlet red.

and friendship for

Myrtle green.

Nature

Orange.

is gaining strength.

Different tones of yellow.

I travel miles

Variety of color flecks in rows.

for the flowers.

Yellow pink.

Your enthusiastic

Scarlet.

Friend.

The name signed at the close of the letter need be the only writing. A list is given of the meaning of some of the colors, but you will probably need more; work out the extra combinations for yourself. The system being once understood it will not be a difficult task.

Rich red—Love or loved one.

Red brown—Interest in or for.

Orange—Strength, force.

Indigo—Wisdom.

Blue—Truth.

Green—Life, freshness, youth.

Yellow pink—Enthusiasm.

Blue pink—Politeness.

Gray—Doubts, fears.

White—Intelligence, light, innocence.

Black—Ignorance, darkness, night.

Bright yellow—Joy, gladness, sunlight, day.

Drab—Thought.

Scarlet—Friendship.

Myrtle green—Nature.

Different tones of yellow grouped together—Travel, motion.

Brown in solid squares—Rocks.

Blue and green in horizontal lines—Water.

Brown and green in horizontal lines—Summer.

Brown and black in horizontal lines—Winter.

Color dashes in wedge shape, variety denoted by colors used—Birds.

Pink—Acquaintance.

Mingled flecks in a row of any color or colors with green denotes one or more variety of flowers.

Green in long perpendicular dashes—Trees.

Tints may include the personal pronouns I, my, me, or mine.

Shades may include the pronoun you or your.



THANKSGIVING.

NOT to Pagan ancestors in far-away countries, but to our own Pilgrim Fathers do we trace the origin of Thanksgiving Day—as purely American as our Independence Day. Instituted by William Bradford, the Governor of Plymouth, and first observed by the Puritans, who, suffering from hunger and privation, were truly thankful when the first harvest brought them the means of support for the approaching winter, it has come to us as “the religious and social festival that converts every family mansion into a family meeting-house.” The pleasant New England custom of the gathering together of families to celebrate Thanksgiving is now observed in most of our States. From far and near they come, filling the cars with merry family parties, who chatter away of anticipated pleasures to be found in the old home. Little children taught to lisp grandma and grandpa are instructed by their mammas not to be afraid of the old gentleman who will meet them at the depot, nor the dear old lady who waits with open arms at the door of grandpa’s house.

Children old enough to know what a Thanksgiving at grandpa’s is like are wild with delight at the prospect before them.

From “The American Girl’s Handy Book.” Copyright, 1887, 1898, by Charles Scribner’s Sons.

Their eyes brighten at the thought of the great pantry where grandma keeps her doughnuts and cookies ; of the cellar with its bins of sweet and juicy apples ; of the nuts and popcorn, all of which taste so much nicer at grandma's than anywhere else. And then what fun the games will be which they will play with cousins, who, though rather shy at first, will soon make friends. The lovely young aunts, too, who help grandma entertain all these guests, will join in the games and suggest and carry out schemes of amusements which the children would never think of.

What a happy holiday it is, how social and pleasant and comfortable and easy ! How near and dear all the bright faces gathered around the long table at the Thanksgiving-dinner, seem to be. Truly, we should all be thankful that we have a Thanksgiving.

However, this chapter is not written merely to generalize upon the pleasures of the day, but in order that we may offer



One Little Indian.

something new, in the way of amusement, which will add to the fund of merriment on this occasion. The series of

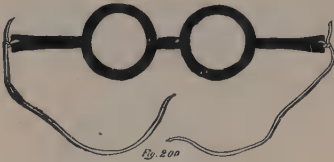


Fig. 200
Pilgrim's Spectacles.

appropriate for this national holiday, and will prove a mirth-provoking entertainment.

When two rooms are connected by folding-doors, a whole room may be used for the stage. In this case no curtains are necessary, as the doors take their place, and, for impromptu tableaux, answer very well. When there are no such connecting rooms, one end of a large room can be curtained off with sheets, or any kind of drapery, suspended from a rope or wire stretched

from one wall to the other. It is best to keep the audience as

Impromptu Burlesque Tableaux

illustrating some of the principal events in our history will be ap-

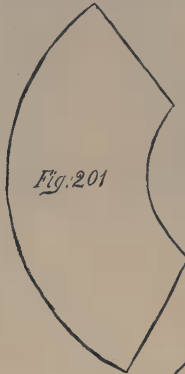


Fig. 201

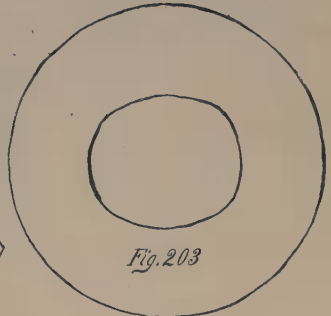


Fig. 203



Fig. 205

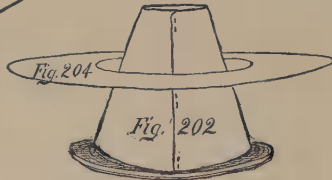


Fig. 204

Fig. 202

Patterns of Pilgrim Father's Hat and Collar.

far away from this improvised stage as the room will admit of, for distance greatly assists the effect.

Landing of the Pilgrims.

TABLEAU I.—The good ship *Mayflower* has just touched Plymouth Rock. Pilgrim Father stands upon the rock, and reaches down to help Pilgrim Mother to land. A number of Indians sit upon the edge of the rock, fishing unconcernedly over the side, while the Pilgrims take possession. In the ship Pilgrim children are standing, with outstretched arms, waiting to be taken ashore.

COSTUMES.

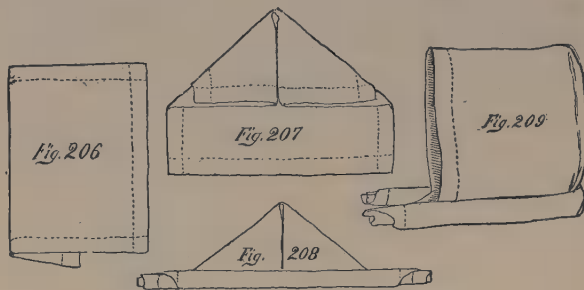
PILGRIM FATHER.—Cape, a broad-brimmed, high-crowned hat and large, white collar, over ordinary boy's dress, spectacles—cut from black paper (Fig. 200). The cape may be of any material, so that it is of a dark color.

The hat can be made by cutting from stiff brown paper a crown (Fig. 201), fitting it around the crown of an ordinary flat-brimmed hat, bringing it into a conical shape, and pinning it in place (Fig. 202). The brim should be cut from the same paper in a large circle (Fig. 203), the hole in the centre being just large enough to fit nicely around the crown, over which it is slipped, and pushed down until it rests upon the real hat-brim (Fig. 204). The paper brim should be about seven inches wide, and the crown nine



Costume of Pilgrim Father.

inches high. Figure 205 is the pattern of collar, which can be



Manner of Making Pilgrim Mother's Cap.

made of white paper or muslin.

PILGRIM MOTHER.— Full, plain skirt, white kerchief, small white cap, and large spectacles. A gentle-

man's linen handkerchief, put around the neck and crossed over the bosom, answers for a kerchief. The cap, too, can be made of a large handkerchief in this way.

Fold the handkerchief in the manner shown in Fig. 206; lay it flat upon a table, and turn the folded corners over as in Fig. 207; turn up the bottom edge over the other, and roll over about three times (Fig. 208); take the handkerchief up by the ends and the cap (Fig. 209) is made.

CHILDREN.—The young Pilgrims' costumes are like the others, on a smaller scale, but they wear no spectacles.

INDIANS.— Bright-colored shawls for blankets, and feather-dusters for head-dresses. The duster is tied on to the back of

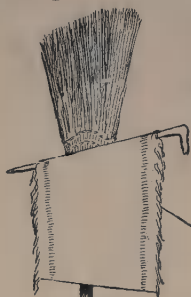


Costume of Pilgrim Mother.

the Indian's neck with a ribbon which passes under the chin, and the shawl is placed over the handle, partially covering the head and enveloping the figure.

PROPERTIES.

The ship is a large wash-tub, which is placed in the centre of the stage; its sail is a towel, fastened with pins to a stick, the stick being tied to a broom, as shown in illustration. It is held aloft by one of the children in the tub.



Plymouth Rock is a table, occupying a position near the tub. On top of it is a chair, placed on its side to give an uneven surface, and over both chair and table is thrown a gray table-cover. The fishing-poles of the Indians are walking-canes with strings tied to the ends.

First Harvest.

TABLEAU 2.—Pilgrim families, grouped in the centre of the stage, examining an ear of corn and rejoicing over their first harvest.

PROPERTIES.

A broom, upon which is tied one ear of dried corn, or popcorn, it doesn't matter which, and if neither is to be had, an imitation ear of corn can be made by rolling paper into the

The Good Ship Mayflower.

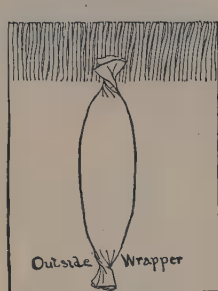


Fig. 210.—Paper Ear of Corn.

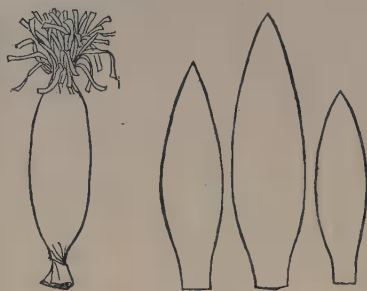
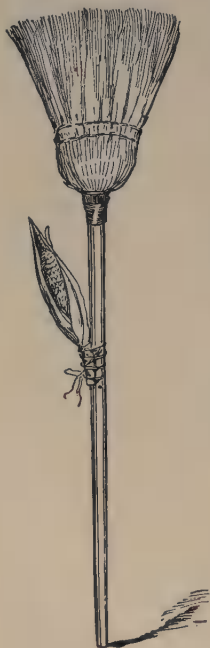


Fig. 211.—Pattern for Outside Husks of Corn.



Fig. 212.—Ear of Corn Finished.

shape of Fig. 210, cutting husks after the pattern Fig. 211, and putting them together like Fig. 212. The broom is held erect, with the handle resting on the floor, by Pilgrim Father.



The Corn-field.

Devastation by the Indians.

TABLEAU 3.—A long table reaches across centre of stage; upon it are empty dishes, and the remains of a feast.

At each end and at back of table are grouped the Indians, who are gnawing large turkey-bones and eating huge pieces of bread and pie. The Pilgrim family stand at each side, and view with horror the destruction of their dinner.

PROPERTIES.

The table is a board placed across the backs of two chairs. In the centre of the table is a large pie-plate, with only a very small piece of pie remaining in it; most of the other dishes are empty.

The Revolution.

TABLEAU 4.—This is represented by the revolution of a wheel. Pilgrim Mother stands in the centre of the stage, at a spinning-wheel, which is set in motion just as the curtain is parted.

PROPERTIES.

If a real spinning-wheel cannot be obtained, a velocipede, baby-carriage, or child's wagon, turned upside down, will answer



The Spinning-wheel.

the purpose. In the illustration the curtain has been made transparent, to show how the two back wheels of a velocipede

are disposed of. A broom is fastened in an upright position to the velocipede, and on the handle is tied a piece of gray linen (a handkerchief will do), to represent flax. A string tied to the linen is held by Pilgrim Mother. The curtain must be dropped before the wheel ceases to revolve.

Slavery.

TABLEAU 5.—Pilgrim Mother is bending over a wash-tub, with sleeves rolled up to shoulders, washing; a great pile of clothes lies on the floor at her side; she looks angrily at the Pilgrim Father, who sits opposite to her with his legs crossed, calmly reading a newspaper.*

PROPERTIES.

The tub used for the ship, placed on two chairs; a wash-board and a pile of clothes, white predominating. A rocking-chair for the Pilgrim Father.

Rebellion.

TABLEAU 6.—Pilgrim Mother stands in defiant attitude, facing Pilgrim Father, who has just arisen from his chair.

The tub and one of the chairs upon which it stands are tipped over, and the clothes are scattered about.

PROPERTIES.

Same as in preceding tableau.

Peace and Plenty.

TABLEAU 7.—Table extending across the centre of stage is heaped with all sorts of edibles—whole pumpkins, vegetables,

* Of course we all know that our Pilgrim fathers did not have the daily papers, but this fact makes it the more absurd.

fruit, and flowers. At one end of the festive board stands Pilgrim Father, at the other Pilgrim Mother, smiling at each other.



Pilgrim Father holds a long carving-knife, as though about to carve a large pumpkin in front of him. Pilgrim Mother is in the act of cutting a huge pie. At the back of the table are ranged the Pilgrim children, each holding outstretched

an empty plate, waiting to be served, and all smiling. At each side of the stage, extending to the front, is a line of Indians

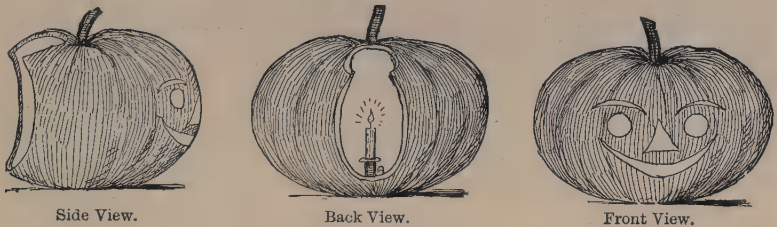


Fig. 213.—Pumpkin Lantern.

sitting on the floor, smoking the pipes of peace. The Indians also are smiling.

PROPERTIES.

Table same as in Tableau 3: Dishes, fruit, and vegetables. The Indians' pipes are canes with bent handles.

If, in arranging the stage, clothes-horses, with drapery thrown

over them, are placed at the back, they will not only form a background for the pictures presented, but the space behind makes a nice dressing-room or retiring-place for those taking part.

Pumpkin lanterns, set in a row on the floor just inside the curtain, will be funny substitutes for foot-lights. They will decorate the stage appropriately, and at the same time be quite safe. Fig. 213 shows how they are made. The face is not



cut through, but the features are scraped thin enough to allow the light inside to make them visible. If they were cut, as in ordinary pumpkin lanterns, the light would shine out from instead of on to the stage.



The Game of the Headless Turkey.

A large silhouette, representing a headless turkey, is cut from black, or dark colored paper-muslin, and fastened upon a sheet stretched tightly across a door-way. To each member of the party is given a pin and a muslin head, which, if rightly placed, will fit

Silhouette of the Headless Turkey.

the turkey. Then, one at a time, the players are blind-folded and placed at the end of the room opposite the sheet. After turning them around three times one way, then three times the other, they are started off to search for the turkey, that they may pin the head where they suppose it belongs. When the person going blindly about the room comes in contact with anything, no matter what, be it chair, table, wall, door, or another player, she must pin the turkey-head to the object touched. To the person who comes nearest to placing the head in its true place, a prize of a gilded wish-bone, tied to a card with a ribbon, is given. And she who makes the least successful effort is presented with a turkey-feather, which she must stick in her hair and wear for the remainder of the evening.

A Suggestion.

Amid all these bright and happy thoughts of feasting and merrymaking, comes an idea, so gently, yet persistently, forcing itself upon my notice, that it finally assumes the form of a definite plan which I will put to you in the form of a suggestion.

At this time, when, thinking over the numerous blessings, that most of you find to be thankful for, how would it do, girls, to form a society among yourselves, to be called the Thanksgiving Society, whose object will be to provide a real Thanksgiving for other and less fortunate girls, by giving them something to be thankful for before next year's Thanksgiving shall arrive?


There need be no formality about the society. The only necessary officer will be a secretary, to keep a record of what is done by the society, individually and collectively; which report the secretary will read at the grand annual meeting on Thanksgiving Day.

Many girls, young, like yourselves, to whom it is just as natural to be glad and happy, have little to make them so, and to bring some brightness into their lives would indeed be worth forming a society for.

There are various ways in which kindness may be done these girls, and so many avenues will open to those seeking to benefit them, that it is needless to attempt any instruction as to what work may be performed by the society ; if this suggestion is adopted, I know it will be safe to leave it to the quick sympathy and warm hearts of the girls to do the right thing at the right moment. What think you, girls, would it not be worth while to make of this last Thursday of November a Thanksgiving for others as well as for yourselves ? and would not your own pleasures be doubly enhanced when sweetened with the thought of having done what you could to make someone else happy ?



CAMPING OUT IN YOUR BACK YARD



WHO is ready to go out on a camping expedition to Make-Believe Land?

It is a wild land, full of wild creatures if you choose to believe in them. Cats you will probably meet on the trail, and they are wild ones if you will. Wolves, too, may prowl around, for what else are Tramp and Nipper, your own dearly loved dogs, but descendants of the wild wolf. There will be plenty of sailing, fishing and outdoor sports. Guides can be secured at headquarters and you will not have to travel far, for the camping ground is your own back yard.

You must have your

Camping Outfit,

as all campers do, and it is the proper thing to think, plan and talk much about this same outfit. As the trip is to be made overland and you will have no camping wagon, use bags for carrying the various articles needed in camp. Old flour bags are just the thing. Into these you can put all your things except perhaps the camp kettle. The camping party should be supplied with a tent, a hatchet, a camp kettle, coffee pot, tin plates and cups, old knives, fork and spoons, a tin pail and dipper and a tin wash-basin; all these, as well as provisions must be taken on the journey in true campers' fashion, for there should

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Camping in Make-believe Land.

be no running back from Make-Believe Land to get forgotten articles. Shawls and blankets to spread on the ground if it seem too damp will be a welcome addition to the outfit, and the party should be provided with sharp pocket knives for whittling stakes and for other needs.

Select the site of your camp and pitch your tent with reference to the clothes line, for the line is to support the tent and act as a ridge pole.

Make the Tent

of two muslin sheets sewed together along two of the edges, one edge on each sheet, which run from the wide hem at the head to the narrow hem at the foot of the sheet. Tie a tape on each



Fig. 250.—Tie the corners of the sheet with tape.

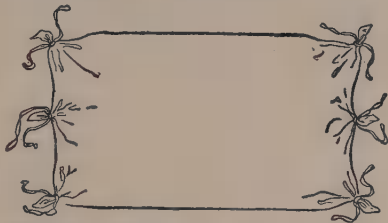


Fig. 251.—The sheet is ready to put up for the tent.

of the four corners (Fig. 250) and tie a tape at the centre of the ends of the tent sheet-covering. This will give three tapes on each side of the tent—six tapes in all (Fig. 251).

Make six wooden pegs resembling Fig. 252. You can have them either round, square, three-cornered or irregular; the only essentials are that the pegs be strong and large enough to hold the tent securely. Have a notch cut near the top for the tape and a point whittled at the bottom that the peg may be easily driven into the ground.



Fig. 252.—This is the wooden tent peg.

Look about carefully and decide exactly where you want the tent placed on the clothesline; then hang the crosswise centre of the covering evenly over the line. Hold the top ridge centre in place with clothespins while you stretch one side out away from the clothesline, and peg it to the ground by tying the tapes around the pegs and pushing the pegs slantingly into the ground, with the peg head running from and the point directed

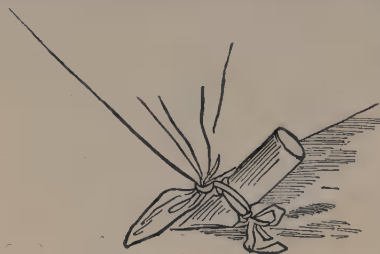


Fig. 253.—This is the way to peg your tent to the ground.

toward the tent (Fig. 253). Remove the clothespins and peg down the other side of the tent in the same way.

Find the best place near the tent for

A Table,

and make the table in true woodsman fashion. Take four strong forked sticks, sharpened on the lower end, and drive two of them into the ground in a straight line about one foot or more apart, and the remaining two in a line with, and two feet from the first sticks (Fig. 254). Have the sticks stand above the ground about two feet, or the height you want the table, and keep the crotch, or angle where the two forks separate, on all the sticks at an equal height from the ground. Lay a stick across each pair of

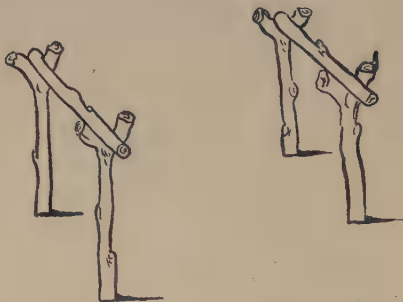


Fig. 254.—The sticks are laid across the table legs ready for the board.

forked sticks. Get a piece of board, rest one end on each of the supports you have just made, and you will have a rustic table,

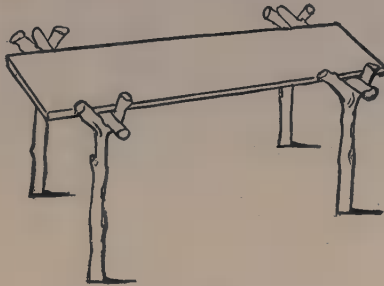


Fig. 255.—Your little camp-table.

strong and suitable for any camp (Fig. 255). Use wooden boxes for seats. Select one box for your

Safe or Cupboard

in which to keep supplies and camping utensils. Fit one or two shelves, made from a side of another wooden box, in the cup-

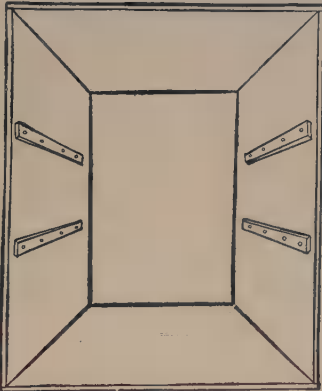


Fig. 256.—Nail the cleats inside the box for the shelves.

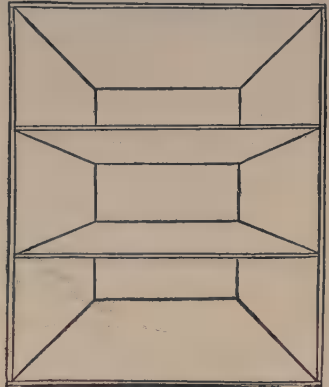


Fig. 257.—This is your camp-cupboard made of a box.

board. Do this by first nailing strips of wood, for cleats, on the inside of each side of the cupboard at equal distances from the bottom (Fig. 256). Slide in the shelves, resting each on two pieces of wood (Fig. 257). Set a lot of lids of tin cans in the cupboard to serve as camping plates, also a few tin spoons, an old table knife, a kitchen fork or two, three tin cups, and a smooth, clean, folded piece of white paper for a table-cloth.

Now for

The Spring

Ask your mother to let you have a large, clean pail suitable for drinking water. Carry the pail to the opposite side of the yard



Fig. 258.—Sink the pail part way into the ground.

from your tent. There dig a hole large enough to sink the pail down about half its height (Fig. 258). Bank the loose earth up

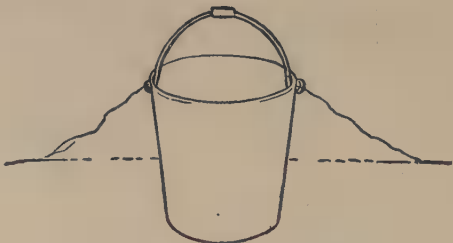


Fig. 259.—Bank the earth up around the pail for the spring.

all around the pail (Fig. 259), and cover the earth with leaves, grass, moss and vines; hiding the pail completely with the green-

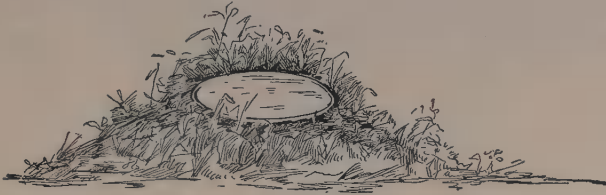


Fig. 260.—Like a country spring in your back yard.

ery; then fill the pail with fresh, cool water, and lo: there is your mountain spring (Fig. 260).

A clean tomato can, free from rust, with the top removed, will make

A Fine Pail

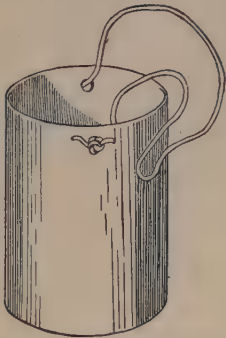


Fig. 261.—The camp-pail is made of a tin can.

for carrying water. You can make a hole in the tin, near the top on each side of the can, by hammering a good-sized wire nail through, and then form a handle to the pail by threading one end of a piece of twine through each hole and tying a large knot on the outside to prevent the string from sliding out of place (Fig. 261). When you need water in the camp, always go to the spring for it, and carry the water in the little tin pail.

It is not necessary to have a real

Camp Fire,

but you can pretend there is one. Drive two forked sticks in the ground a short distance from each other; lay a stout stick across from one to the other forked stick; then pile up some dry twigs

midway between the stakes. Tie a strong cord on the centre of the cross stick, leaving one end long enough to loop down and under the handle of a pail or kettle and reach up and tie to



Fig. 262.—You can pretend to cook over the make-believe fire.

the short end of the cord. You can put various things into the camp kettle and pretend to cook them over the make-believe fire (Fig. 262).

Of course you must have a boat, for there are lakes in Make-Believe Land and plenty of fish to be caught, so

Make a Boat

for your camp. Select a rather long, narrow wooden packing-box (Fig. 263), and on each end tack an extra pointed pasteboard

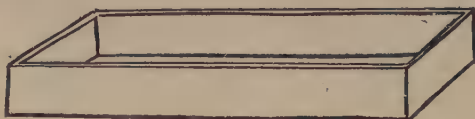


Fig. 263.—A low wooden packing-box for the boat.

end (Fig. 264). To make the pasteboard end you will have to measure the height of the packing-box, and cut from an old

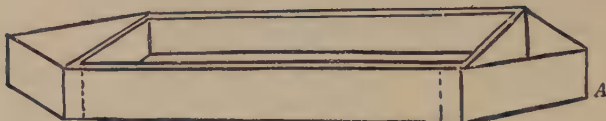


Fig. 264.—The box with its pasteboard ends.

pasteboard box a strip of pasteboard wide enough to fit the height of the wooden box and long enough to allow for tacking on the end of the wooden box and extending far enough out beyond the box to form half, or one side, of the pointed end with two inches over. Score the extra two inches and bend (Fig. 265); the bend A forms the extreme end when the pasteboard point is bent in shape.



Fig. 265.—The pasteboard strip with end bent.

Cut another strip of pasteboard two inches shorter than the first strip, and sew it on the two-inch bent flap of the first strip (Fig. 266). Score the two ends of the long strip

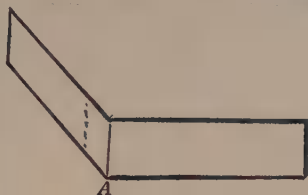


Fig. 266.—The second pasteboard strip is sewed on first strip.



Fig. 267.—The pasteboard is now ready to be tacked on to box-making pointed end.

and be careful to score them on the side that will cause the pasteboard to bend outward in the right direction, then bend (Fig. 267).

Tack the pasteboard strip on the end of the wooden box and make another pasteboard point for the other end of the box (Fig. 264). Cover both pasteboard ends with stout paper by gumming the paper over and down on the outside top edge of the pasteboard points.

Make the boat seats of short boards laid across from side to side of the wooden box and nailed in place (Fig. 268). Use broom-sticks for oars, and make believe the boat is off on the water, a long distance from the tent.



Fig. 268.—With the seats in place it is a boat.

If you want to play that you are

Out Fishing

in the boat, take any kind of long sticks or walking canes for fishing poles, with common string for line and a bit of paper tied to the end of the string for bait. When you want to turn the

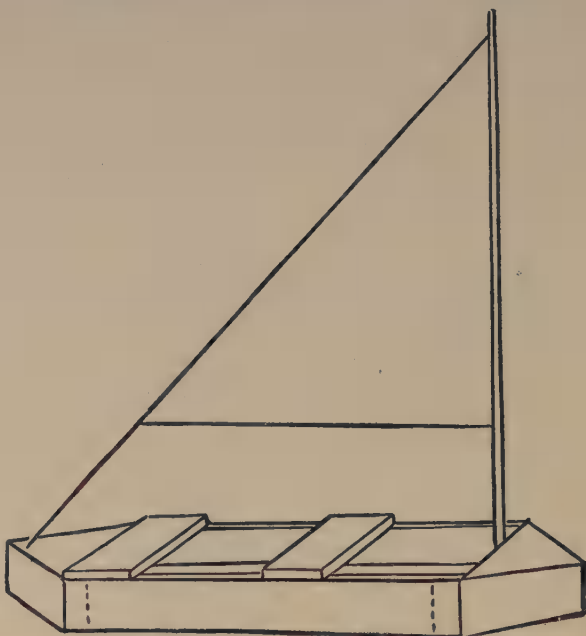


Fig. 269.—The row-boat is turned into a sail-boat.

row-boat into a sail-boat, you can tack a three-cornered piece of white cloth on the end of a pole and rig up a sail (Fig. 269). Cut a hole in the forward centre of the bottom of the boat immediately next to the covered bow, run the pole through the hole down into the earth until it is well planted in the ground and stands straight and steady; then tie a string to the free end of the sail and fasten the string to the boat to keep the sail stretched out, just as if there were truly a good stiff breeze and you were sailing along at a rapid rate with the spray dashing upon, and at times over, the sides of the boat.

If your back yard is large and you need more tents for friends, erect several, one on each stretch of the clothesline. Should the line be fastened to four posts, a tent can be put up on each of the four turns of the clothesline, making a little settlement of tents.

A GIRL'S FOURTH OF JULY.



DECORATIONS are seen here, there, and everywhere. How beautifully the flags and streamers look as they wave in the breeze. All the houses and streets are gay with bunting. We listen with a thrill of patriotic excitement to the national airs played by bands of music as the different parades pass our doors.

The spirit of independence fills the very air we breathe. Whiz! zip! bang! go the fire-arms. The noise is enchanting and the smell of powder delightful.

This is our grand national holiday, the glorious Fourth, when all the United States grows enthusiastic, and in various appropriate ways manifests its patriotism.

The celebration, commencing in the early morn and lasting until late in the evening, gives ample time for fireworks, games, and illuminations. And the girls can take active part in, and enjoy these martial festivities, help to decorate the house and grounds, and in the evening do their part toward the illumination. Then there are the beautiful daylight fireworks to

From "The American Girl's Handy Book." Copyright, 1887, 1898, by Charles Scribner's Sons.

be sent off, and games to be played ; all adding to the enjoyment and making up their celebration of Independence Day.

Although

Interior Decoration

for the Fourth of July has not been considered as necessary as the decoration for the outside of the house, still it is appropriate and used to some extent, especially when the house is thrown open to guests. Then, with a little thought and care the home may be decked and adorned in the most attractive manner.

If you chance to be the happy possessor of the portrait of some revolutionary ancestor, let this form the centre of your decorations.

Bring forward any relics of the colonial times and make them hold a prominent place, for all such things are historical and of great interest, though of course they are not essential. Strips of bunting, cheese-cloth, or tissue-paper, in red and white and blue are necessary, and must do their part in adding to the gayety of the scene. These can be arranged in festoons, and made into wreaths, stars etc., to be used as ornaments on the wall.

There is nothing, perhaps, more appropriate for decoration than flags, though it requires some ingenuity to decorate with our American flag on account of the blue being in one corner. However we will try. Take two flags without staffs and baste them together as in Fig. 49, bringing the blues side by side ; pleat up the top of each to the centre and you will have Fig. 50 with the stripes at the bottom running from end to end.

Now take two more flags reversed, the stripes being at the top the stars at the base, and pleat them in the centre, it gives the same idea in another form. For this style of adornment use the flags which may be had at any dry-goods store ; they come

by the bolt, cost but a few cents each, and are much softer and fold better than the more expensive glazed ones. Other modes of draping the stars-and-stripes will suggest themselves: place

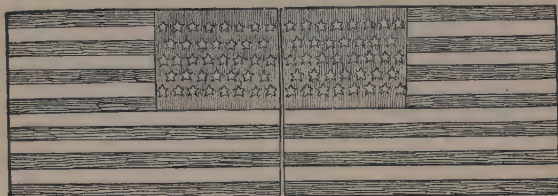


Fig. 49

the "colors" in different positions until some good design is found, and you will enjoy it all the more for having made the combination yourself.

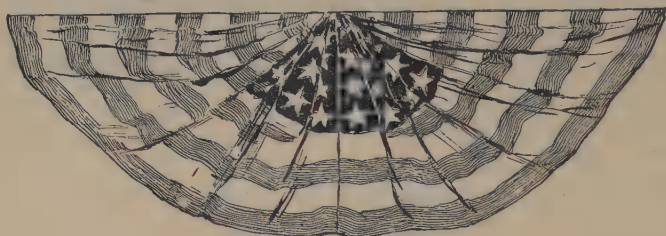


Fig. 50

Tiny flags fastened to the chandeliers, and pinned in groups on the curtains give to the room quite a holiday appearance. This is for the daylight. In the evening we will have

In-door Illumination,

which can be made very brilliant by simply using a number of lighted candles.

Should you desire to have it more elaborate, the words Liberty and Independence can be printed on the windows by cutting the letters forming the words from thick paper and gum-

ming them to the window-panes, so when the room is lighted they will show plainly from the outside.

You may also make of tissue-paper a Liberty-bell, Goddess of Liberty, American Eagle, and flags. Gum these on the edges and fasten them to the windows; place a bright light behind them and the tints of the paper will shine out in all their brilliancy. The Goddess of Liberty's face, the feathers on the eagle, and the lettering on the bell must all be drawn with a paint-brush and ink or black paint.

In making any or all of these, it will be of great assistance if you secure a picture of the object to copy from.

Having provided for the inside of the house it now behooves us to turn our attention to

Out-of-door Decoration

consisting principally of flags raised on poles, hung from windows, and disposed in numerous and various ways.

The many devices representative of our country may be used with good effect. Thus, a large United States shield can be made of colored paper or inexpensive cloth tacked on a piece of card-board, cut in the desired shape, and the shield suspended from the window flat against the house, as a picture is hung on the wall. Other emblems can be manufactured in the same way.

Small trees or tall bushes covered all over from top to bottom with flags and streamers look beautiful, and all the gayer, when the wind blows, causing them to wave and flutter.

Fasten the flags and streamers on the tree with string.

Some girls think that the

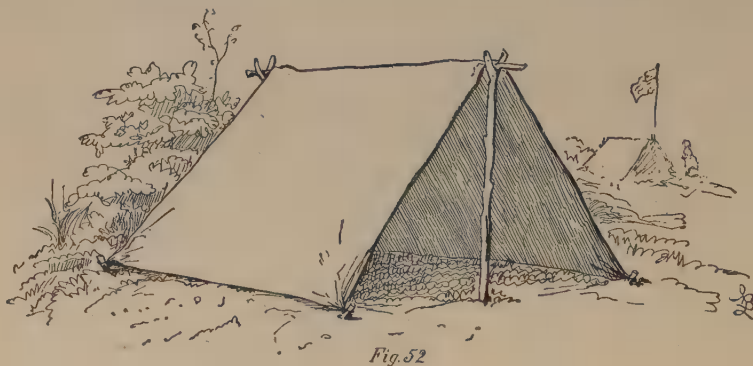
Illumination in the Open Air.

is best of all, for then they can give their fancy free play, and create all sorts of odd and novel designs.

The bright-colored Chinese lanterns are very decorative. Suppose we begin with these. Fasten securely here and there,



on the lawn, large paper Japanese umbrellas in upright positions. This is accomplished by binding the handles of the umbrellas



securely to poles which have been sharpened at one end, and planting the pointed end of the poles firmly in the ground.

From every other rib of the umbrella suspend a lighted

Chinese lantern by a wire long enough to prevent any danger of setting the little canopy on fire. The effect produced is both novel and pretty.

A popular method of arranging the lanterns is stringing them on wires, stretched from house to house, or from tree to tree, so forming, as it were, a fringe of lights.

Again, they may be placed at intervals on the ground, fastened to trees or hung on the piazza, some in groups of twos or threes, others singly, these being of many odd shapes and sizes. Piazzas are very good sites for the display of colored umbrellas, which may hang, inverted, from the ceiling, with a tiny lighted Chinese lantern suspended from each rib. Let me repeat, be careful not to have the wires so short that the light is in dangerous proximity to the umbrella.

Another pleasing illumination is to make a large flag of colored-paper with strong pieces of tape pasted along both top and bottom, the ends of the tape extending beyond the flag. Tie the tape to two trees, poles, or pillars of the porch, and place a light back of the flag, to bring out the colors clearly and distinctly.

Illuminated tents are made by placing poles in the fashion of Fig. 51, and using large flags, low-priced colored cloth or strong paper as a covering, Fig. 52. The corners are tied down to pegs in the ground, and, when two or three candles are set in the tent, the effect is very pleasing.

All young people delight in the noise and excitement of

Fireworks,

and here are some pyrotechnics which any girl can easily make. They are daylight fireworks, and most of them may be sent off from a balcony or window, and all with no danger of fire or burns.

One of the simplest to try is the

Parachute.

Cut a piece of tissue-paper five inches square, twist each corner and tie with a piece of thread eight inches long, Fig. 53 ;

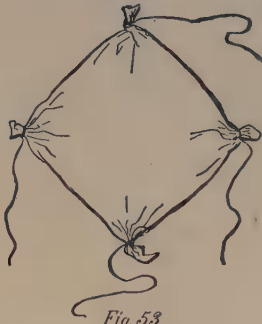


Fig. 53



Fig. 54

Parachutes.

wrap a small pebble in a piece of paper and tie the four pieces of thread securely to the pebble, Fig. 54. This makes a light airy little parachute, which, when sent out from the window, will, with a favorable wind, sail

up and off over the house-tops. Make a number of parachutes in different colors and send them off one after another in succession. Next we will have what we call

Thunderbolts

fashioned of bright-colored tissue-paper. Cut the paper in pieces four inches wide and eight inches long. Then cut each piece into strips reaching about one-third of the length of the piece of paper (Fig. 55), pinch the uncut end of the paper together and twist it



Fig. 55



Fig. 56

Thunderbolts.

tightly so that it will not become undone (Fig. 56). Open the window and throw these out a few at a time. They will

turn heavy end down and dart off with the fringed end fluttering. Now and then they will waver a moment in one spot, and then dart off in another direction; so they go whirling, zigzagging and bowing as if they were alive.

Something different from these are the comical little

Whirls,

made by cutting circular pieces of writing- or common wrapping-paper into simple spiral forms (Fig. 57). The centre of the spirals are weighted by small pieces of wood, or other not too heavy substance gummed on the paper.

When a number of these are freed in mid-air the weight will draw the spirals out, and present a curious sight, as with serpentine motion they all come wriggling and twisting toward the ground (Fig. 58).



Fig. 57

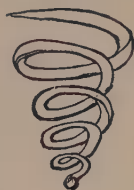


Fig. 58

Whirls.

In these paper fire-works, we know of nothing prettier than the

Winged Fancies,

consisting of birds and butterflies.

The birds may be cut out of wrapping-paper, measuring seven and a half inches long and ten inches from tip to tip of the wings (Fig 59), a burnt match stuck in and out of the neck, will give the bird sufficient weight. When tossed from a height these paper swallows fly and skim through the air in the most delightful birdlike fashion.

Both birds and butterflies are folded through the centre lengthwise, then unfolded and straightened out, this helps to give them form and they fly better.

The patterns here given are possibly not as graceful in shape as could be made, but the writer drew the patterns from the

best fliers among an experimental lot of winged fancies, having found them better than others that could boast of more beauty.

Butterflies are made of bright colored tissue-paper cut from the pattern (Fig 60), and have short pieces of broom-straws as weights.

These also should be

lightly thrown from a height, when they will flutter and fly downward, sometimes settling on a tree or bush as if seeking the sweets of flowers, and appearing very bright and pretty as they float hither and thither on the air.

A ring of the ever-twirling

Pin-wheels

is gay and attractive, just the thing for the

lawn on the Fourth of July. To manufacture one, select a nice firm barrel-hoop, and nail it securely on one end of a clothes-pole or broom-stick (Fig. 61), sharpen the other end of the pole

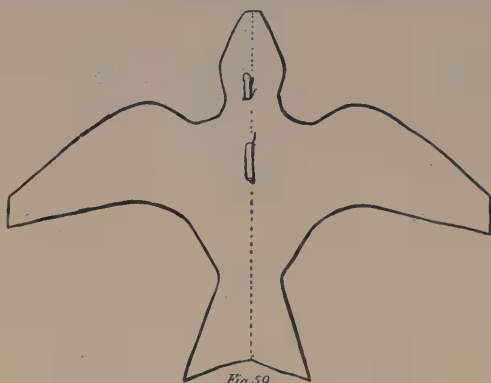


Fig. 59
The Bird.

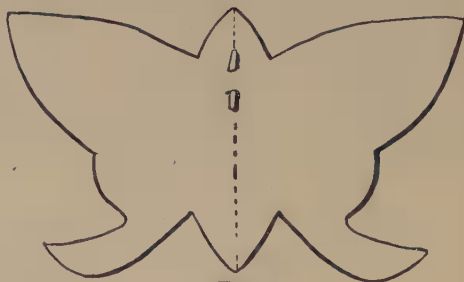


Fig. 60
The Butterfly.

to a point; if the hoop seems inclined to split when nailing, first bore holes with a gimlet or burn them with a red-hot nail or wire for the nails to pass through.

Cover the barrel-hoop several inches deep with straw, lay the straw on and tie it down with string.

Prepare a number of pin-wheels by cutting squares of red and white and blue paper, fold them twice diagonally through the centre and cut the folds up within a short distance of the middle. Turn over every other point to meet the centre, pierce the four points and the centre with a pin, then fasten the pin firmly to the end of a stick. The pin must be left long enough to allow the paper to turn easily.

Stick the straw wreath full of pin-wheels, then plant the pole securely in the ground and you will have a ring of Fourth of July pin-wheels which will look pretty all day long.

Be sure to place the wreath facing the breeze, so the pin-wheels may be kept in constant motion. Reserve the

Bombs

until the last. They are simple in construction, but quite startling when they go off.

Fasten together two very stiff flat pieces of steel (Fig. 62), those sold for the back of dress-skirts work well, and use a strong string many yards long to tie them with. Bring up the four ends of the steels and tie them with a slip knot



Pin-wheel.

(Fig. 63), in order that it may easily fly open. Place the cage thus formed in the centre of a square piece of tissue-paper.

Now cut strips of different colored tissue-paper, four inches long, and twist each piece at one end.

Put these in the centre of the cage and bring up the four

corners of the square of paper, allowing the string to come out of the top. Twist the corners together and close up the small openings by folding over the edges of the paper. This

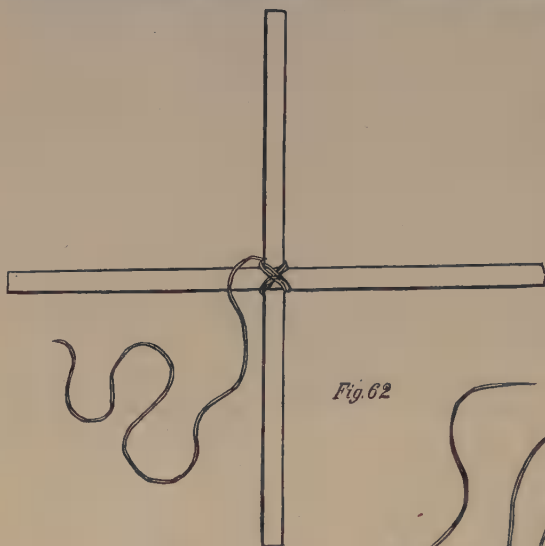


Fig. 62

makes a bomb somewhat resembling a common torpedo enlarged to many times its original size.

Pass the string through a screw-eye which has been screwed in the end of a flag-pole or broomstick, and place the pole out of the window. Then drop the end of the string down to the lawn below. Fasten one end of the pole in the window by binding it firmly to a strong, heavy chair, or secure it in any other way most convenient so there will not be the slightest danger of its falling.

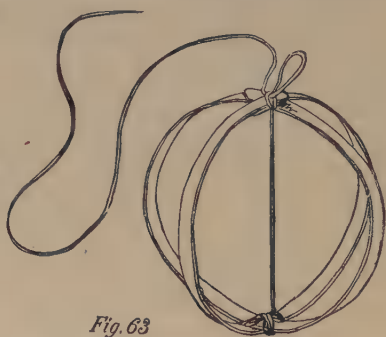


Fig. 63

Everything being ready, descend to the lawn, and pull the string so the bomb will rise slowly up to the pole.

When it is within a short distance of the screw-eye, give the twine a sudden sharp jerk which will cause the bomb to come in contact with the pole with sufficient force to untie the slip-knot, the elastic-metal ribs will fly back causing the bomb to burst and fill the air with bright shreds, flying, gliding, and darting everywhere in the most eccentric manner, making the air brilliant with floating colors.

Let your Fourth of July

Lawn Party

partake of the patriotic traditions, and as far as possible help to celebrate our Nation's birthday in an appropriate manner.

Paper fire-works may form part of the entertainment, it being optional with the hostess whether they come before or after the games, or are interspersed between them.

The party opens with the signing of the

Declaration of Independence.

To each guest is given a brown-paper bag, and when all have assembled on the lawn, the hostess steps forward facing the company, and asks all to kindly keep quiet and listen for a few moments while she reads or repeats their Declaration of Independence, she then reads :

We girls are, and of right should be, free and independent of all boys' sports, having resources and amusements befitting the celebration of the Fourth of July, independent of all those belonging exclusively to boys.

Then follows the signing of the same, by each in turn writing her name beneath the declaration. This accomplished, the hostess gives the signal and each guest fills her bag with air, by

holding it close to her mouth, gathering it tightly around, and blowing into it, then grasping it firmly in the right hand, being careful not to let any air escape.

At another signal, all simultaneously bring their hands forcibly and quickly together, striking the paper bags with the left hand, which bursts the bags and causes a report almost equal to that of pistols.

All the bags exploding at one time, gives a salute worthy of the name and creates much merriment.

The salute may be varied by bursting the bags in quick succession, so that it will sound something like a volley of musketry.

This introduction is followed by games to be played on the lawn.

For the new game of

Toss,

make nine disks of card-board, painted or covered with paper, red and white and blue, three of each color.

Place in the centre of the lawn a fancy waste-basket, and let each player in turn stand at a distance of six feet from the basket. It is better to have the station marked by a stone or stick, at the place designated.

If played by sides, two stations, one on either side of the basket will be necessary.

The object of the game is to throw the disks into the basket, and they are valued according to color; red counts one, white two, and blue three.

If played by sides, each side should play five rounds, ninety being the highest possible tally for any one player.

This is an easy and pleasant game, and may be played with or without sides. The hostess keeps account, and at the end of the game gives a knot of red, white, and blue ribbons as a prize to the one having the highest score.

We hardly recognize our old friends in the new and gigantic

Fourth of July Jackstraws.

These are all in holiday attire, and so much larger than any we have seen that they are even more attractive, and afford greater amusement than those which we have hitherto enjoyed.

It does not take long to make them. Cover a number of light slender sticks, three or four feet long, with paper or cloth, some red, some white, and others blue. The colors count respectively, red one, white two, and blue three. Provide another longer stick with a hook in one end to be used in taking the jackstraws from the pile.

Stand the sticks up so as to meet at the top, and spread out like a tent at the bottom. Each player then takes the hook in turn and tries to remove a jackstraw, without shaking or throwing down any of the others. The one scoring the highest, wins the game and is entitled to the prize.

Progressive games seem to be very popular, and deservedly so, as they possess an interest peculiarly their own.

Here is a new and novel one, called

Progressive Mining.

It is played with flower-pots filled with sand or loose earth, called mines. A small flag on a slender staff is placed upright in the centre of each flower-pot (Fig. 64). The staff should be stuck down in the sand only just far enough to keep it steady in its position. Each player in turn removes a little sand from the mine with a stick called a wand, taking



Fig. 64

great care not to upset the flag ; for the one causing the flag to fall loses the game. The number of mines needed will depend upon the number of persons playing, as one flower-pot is required for every two players.



Fig. 65

Each one taking part in the game, is provided with a wand. Slender bamboo canes make excellent wands, and may be decorated with red, white and blue ribbons, tied on the handles. Should the canes be difficult to procure, then any kind of light slender stick will serve the purpose.

The hostess should prepare blank envelopes, each containing a ribbon badge, or score sheet, of different colors, two of each ; these are all numbered, the figures being painted or pasted on the ribbons to designate the place to be taken, thus two reds are marked 1, meaning that they are to occupy the first or prize mine. The blues are marked 2, showing that they take the second mine, and so on. The last or lowest place is called the booby mine. Each badge should have a small pocket attached (Fig. 65), for holding stamps ; these are cut in any desired form from gold and silver paper, which has previously

been covered with mucilage on the under side, like a common postage-stamp.

The hostess passes around the envelopes, each guest takes one, and upon opening it discovers where and with whom she is to play.

The preliminaries being settled, and all having taken their places, the hostess starts the game by ringing a little bell.

When one of the players at the prize mine upsets the flag, the other calls out *prize*, and if the flags have not already fallen in the other mines, the couples play as quickly as possible until all the flags are down.

The winner at the prize mine fastens a gold stamp on her ribbon badge, while the loser at the booby mine, ornaments hers with silver seal.

The game is now rearranged, the winner at the prize mine remains at her station, and the loser goes down to the booby mine, while all those winning at the other mines move up, each one respectively to the next higher mine, for it is only at the prize mine where the loser moves her place and the victor remains stationary.

When these details are settled, the flag-staffs are again planted in the flower-pots and the signal given for a new game.

The player with the largest number of gold stamps on her score-sheet, receives the victor's prize, and the one having the most silver stamps is entitled to the booby prize.

The prizes are given when the game is ended. They should consist of some pretty little article made by the hostess herself, and, if practicable, appropriate to the day, such as a delicate satin sachet in the form of a Liberty bell, with the lettering painted on it.

A pretty pin-cushion, with a cover made of a miniature silken flag, or a dainty pen-wiper in the shape of Liberty's cap. Other more expensive gifts are not in good taste.

The booby prize should be something grotesque or comical. As the mothers and sisters of 1776 took a full share in the

hardships and trials of the Revolution, and actively assisted in gaining our independence, it is eminently fit and proper that American girls should show their appreciation of such bravery and heroism by assisting in the annual celebration of our famous Independence Day.

Fourth of July seems heretofore to have been considered altogether too exclusively a boy's holiday, and it is with a hope of stimulating a renewed activity, and awakening in the heart of every girl in the United States a sense of proprietary interest in the day, that we suggest new methods of celebrating our national holiday.



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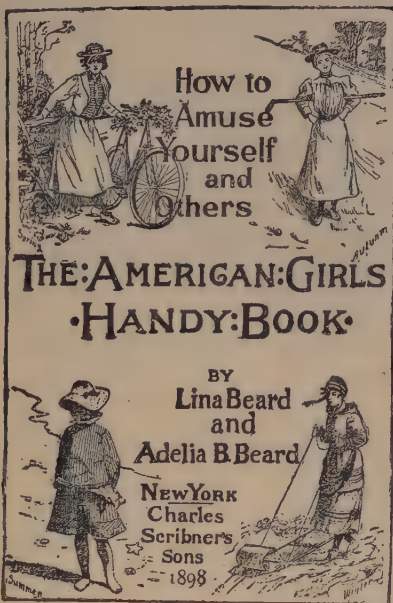
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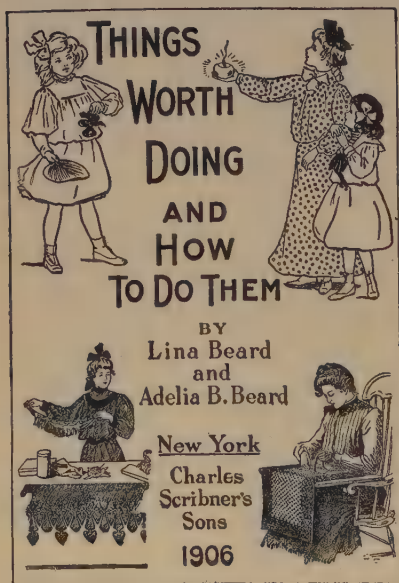
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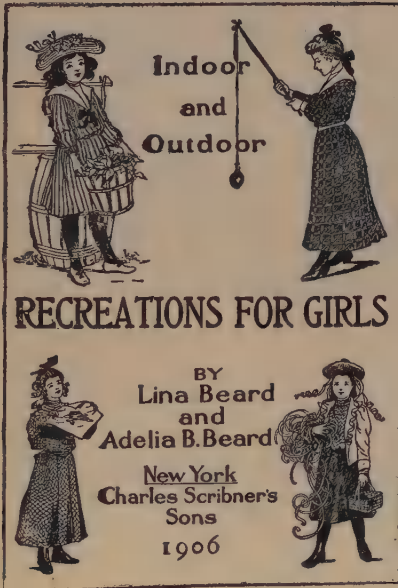
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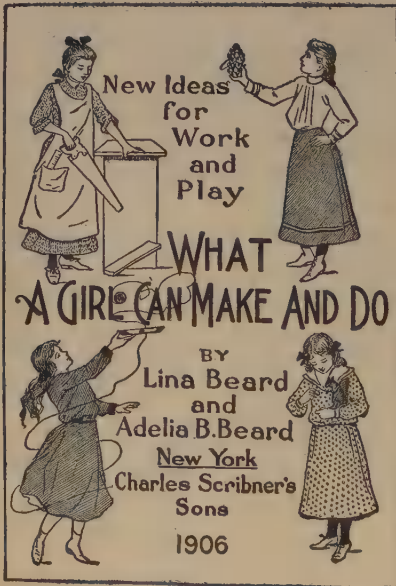
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